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At B. F. Keith's Alhambra Theatre

NEW YORK

NEXT WEEK (JAN. 28)



WEEK OF FEB. 4th

B. F. KEITH'S COLONIAL THEATRE

NEW YORK

SYLVIA CLARK

"That Klassy Little Klown"

BOOKED SOLID

U. B. O. CIRCUIT



DIRECTION

JAMES E. PLUNKETT



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WHITE RATS LOST \$177,796 IN BUILDING CLUBHOUSE

**Records Show That Realty Company Used That Amount of
Funds on Structures—Waters, Memory Still Poor,
Again on Stand**

The medical treatment which Walter W. Waters underwent after his last appearance as a witness before Referee Louis Schuldenfrei in the investigation into the affairs of the White Rats, does not appear to have been very beneficial to his memory for, if such a thing is possible, the retentive processes of his brain were in even worse condition last Friday, when he again took the stand, than they were on the former occasion. Question after question relating to matters of vital importance to the union and its members were answered with a bland, "I don't remember," or "I don't know," until even the referee, in addition to Attorney Alvin T. Sapinsky, who did most of the questioning of the witness, almost despaired of getting any aid from him in their effort to unravel the affairs of the organization.

To one query, however, he did have an answer, even though it was shown by the minutes of the organization, written in his own handwriting, to be incorrect. That was regarding the reason why Harry Mountford left the organization in 1911. "He was asked to resign," stated Waters.

The minutes of the union showed that Mountford had tendered his resignation to the union.

The collapse of the memory of Waters, the fact that \$177,796 of the union money was shown to have been squandered in building the clubhouse and that important minutes of the doings of the Board of Directors, which should have been in the minute book and were referred to more than once, were missing, were the high spots in the day's testimony.

Waters began his testimony with an explanation of one item that appeared in The Player in 1911 in which the members of the union were told that no funds of the organization were to be used in building the clubhouse after, as a matter of fact, \$15,000 had already been spent in securing the site for the structure. At the former hearing, Waters testified that he had, in all probability, transmitted that piece of news to the editor of The Player in his official capacity as secretary to the Board of Directors of the union. On Friday he said that, after thinking the matter over, he believed that that item had not gone through his hands at all, but had been put into The Player by a reporter of that paper who had attended the meeting of the Board of Directors.

"But, Mr. Waters," asked Mr. Sapinsky, "wasn't it stated repeatedly in The Player that not one cent of the funds of the union was to go into this venture?"

"I don't remember seeing it," was the answer of the witness.

Q.—Did anybody ever tell the members of the union that funds of the union were being taken from the treasury and put into the club house? A.—I don't remember. You mean at a meeting?

Q.—Yes. Did anybody tell the members of the union that this leasehold had been purchased or that funds of the union had been used to purchase it with? A.—I don't remember.

Q.—Wouldn't you remember? A.—Yes, I would at that time, but not now.

Q.—You knew there was a great deal of opposition at the time to building a club house. A.—No, everybody seemed to be for it.

Q.—You knew Mr. De Veaux had raised considerable opposition and Mr. Trainor had done likewise, didn't you? A.—I didn't consider that very much.

Q.—You knew they were both expelled because of it, didn't you? A.—No, I don't know that.

Q.—Mr. Waters, which members of the Board of Directors discussed the question of taking this \$15,000 and placing it in the realty company for the purchase of this leasehold. A.—I couldn't tell you. You will have to refer to the records for that.

Q.—Will you look at the minutes of the Board of Directors and tell us. A.—If you say so, yes. Don't the records show it?

Q.—Just answer my questions. We were not there at the time. We want to know who was, though. A.—If the records don't say, my memory is not good. The records were kept so that nobody's memory would have to be responsible.

Q.—Did you discuss with anybody the question of taking \$15,000 and putting it in the realty company? A.—I don't remember.

Q.—Those were pretty important matters of using \$100,000 in the club house, weren't they? A.—Yes.

Q.—And you considered them very carefully at the time? A.—I believe so. Haven't you the records.

Q.—I am asking you. A.—I am only talking from memory and you have the records before you.

Q.—Who first brought up the question of the use of the funds of the union in the erection of this clubhouse? A.—I can't tell you that.

Q.—Who negotiated the lease of the property where the house was built. A.—Doesn't the resolution answer that?

By the Referee.

Please do not answer a question by asking counsel another question. If you know you should answer and if you do not know just say so. Now what is your answer to that last question? A.—I don't know.

Mr. Sapinsky then attempted to find out when the first reference to the building of the clubhouse was made in the minutes and discovered that on July 25, 1911, Dennis O'Brien and an architect appeared before the Board of Directors of the union with plans for the proposed club house.

Q.—Mr. Waters! Who prepared the various financial statements which ap-

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SEGUIN BOOKING AMERICAN ACTS

Richard Pitrot has booked many acts for the Seguin South American Tour, Ltd., the first to sail being Leo Rapoli, Dufty and Daisy and the Five Florimonds. On the steamer Vasari, which left for Buenos Aires January 19, were Kullervo Brothers, Ada Audrova, Dottie King, Cedora, Sascha Platon Company, Mr. and Mrs. De Marlo and Signor Cavalieri. Others to leave by the next steamer are Jolly Johnny Jones and the Marco Twins. All of these acts were contracted for by Roger Tolomei, general booking manager of the Seguin Tour, who is at present in New York. For months of February, March and April, Pitrot will send to the National Theatre in Havana a big vaudeville show with great headliners, and in April he will send Lada, the dancer, to South America through Enrique Bonelli, of Montevideo.

WIFE DIVORCES SLAYMAN ALI

Marie Ali, wife of Slayman Ali, the acrobat, who, with his troupe of twenty-four acrobats, is appearing at the Hippodrome, has obtained a divorce.

In her complaint she states that he failed to provide for her, and that she was subjected to cruel treatment at his hands, which made it unsafe for her to live with him.

She also charged that, since November 8 last, he had been living with one of the diving girls in the chorus of the Hippodrome. Through the efforts of her attorneys, A. J. Magrath and C. E. LeBabier, the court awarded her \$20 a week alimony, beginning January 15.

EX-CLOWN HELD FOR ASSAULT

NORTH BERGEN, N. J., Jan. 21.—Jacob Wothe, formerly a clown with the Barnum and Bailey Circus, has been held by Recorder Miles in \$300 bail for the action of the Grand Jury on the charge of assault and battery preferred by Frank Umscheid. The latter testified at the hearing that since he and his wife separated two years ago Wothe and Mrs. Umscheid had been unduly intimate, and that this had led up to the assault.

SHOW STALLED 26 HOURS

KEWANEE, Ill., Jan. 21.—When Leffler and Brattin's "Very Good Eddie" company reached here last Tuesday, it was four days late, the delay having been caused by stalled trains. At one time the company was held up in one snow bank for twenty-six hours. As a result of this inability to go forward, the company had to cancel four towns, Monmouth, Ottawa, Davenport and Princeton.

MAY SETTLE LINCOLN SQ. SUIT

Negotiations looking toward the settlement of the suit brought some time ago against the owner of the Lincoln Square Theatre and Marcus Loew, in an effort to oust Loew from the house, are under way, \$25,000 having been offered to call the case off before it reaches the trial stage. As yet, though, no settlement has been reached.

"MARY'S ANKLE" TO PLAY CAMPS

"Mary's Ankle," which Sam Blair sent on the road after it completed the subway circuit, is to open on the cantonment route at Little Rock, February 24. It will play one week at the cantonment there and, if receipts are satisfactory will then continue on the circuit, playing Fort Riley next.

CLOSING MAY SPLIT THE U. M. P. A.

SHUBERT-K. & E. FIGHT SEEN

Evidence of a split in the harmonious relations of the members of the United Managers' Protective Association, which has been more or less expected by many persons since the Shuberts and Klaw and Erlanger declared war on each other again, came to light this week and there are not a few persons who feel that it may permanently divide the organization. Just at present, however, the dissension is confined to verbal attacks and may spend itself without developing anything more serious.

Although the trouble may have sprouted in the enmity between the Shuberts and Klaw and Erlanger, the matter which brought it to the surface was the resolution passed by the U. M. P. A. at a special meeting last Saturday, when it was declared to be the sense of the meeting that no performance be given in any theatre controlled by members of the association on Monday afternoon.

A telegram incorporating the resolution in question, was sent to President Wilson, thanking him for his good offices in having had Tuesday instead of Monday named as closing day for amusements, during the ten week period of fuel conservation proclaimed by Dr. Garfield. Scarcely had the message been sent and the meeting adjourned, however, when the fact that the entire membership of the U. M. P. A. was not fully in accord with the plan to cut out the matinee on the first of the Fuel Holidays, became apparent, and it was soon evident that most of those in favor of the measure were supporters of Klaw and Erlanger, and at least some of those against it were closely associated with the Shuberts.

The Shubert faction, which, it is said, was in the minority at the meeting, held that they did not construe the spirit of the Fuel Administration's five day order to mean that but one performance only was to be given on Monday, and took a decided stand in the matter. Their objections were overruled, it is said, and the resolution went through.

Arthur Hammerstein, one of the small representation connected with the Shubert faction present at the meeting issued a statement Sunday, bearing a rather interesting sidelight on what took place during the discussion over the Monday matinee. Mr. Hammerstein said:

"Representatives of other interests were given to understand that if they didn't stay closed on Monday afternoon, the managers' organization would set to work to knock out their Sunday performances. I think it was high handed action."

Mr. Hammerstein's statement brought to mind the fact that the Shuberts operate the Wintergarden, which gives performances on Sundays. Lee Shubert was not present at the Saturday afternoon meeting of the U. M. P. A., but, on being apprised of the action of the organization in regard to the Monday matinee, issued a

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MANY ACTS SUE FOR MISSING BAGGAGE

LOSS CAUSED CANCELLATIONS.

The tie-up in transportation on the railroads of the country has resulted in many acts becoming separated from their belongings to such an extent that the latter have been lost and a number of attorneys were appealed to during the last week in an effort to regain the lost baggage. In other cases the baggage was delayed so long that cancellations of time were made.

Henry Lazelle was one of those who suffered, he having lost a trunk given into the care of the Adams Express Co. Rice, Elmer and Tom have sued the Pennsylvania for \$107.50, which they claim as the result of having had their act cancelled at the Washburn Theatre, Philadelphia, Oct. 18, 90, 20, when their baggage, containing scenery and costumes, did not arrive in time for them to put on their act.

"The Telephone Tangle," the act put on by Bennett and West was also cancelled recently through the failure of railroads or other agencies to deliver their baggage in time for them to go on and have brought a suit for \$1,000 damages against the New York, New Haven & Hartford Railroad.

Booked into Proctor's Mount Vernon and the Fifth Avenue theatres early in December, Dimlar and Turner failed to find their baggage where it should be, and the engagements had to be called off. The non-arrival of the part of their act which failed to show up, they say, is the fault of the Pennsylvania Railroad, and they have, accordingly, started suit to recover the sum of \$150.

A company of Gypsies that was to have played Proctor's 125th Street last month likewise lost their engagement through the fault of some one who handled their wardrobe trunks and have started suit against the New York, New Haven and Hartford Railroad for \$240, charging that the delay was their fault. Most of the suits are being handled by Dave Steinhart, and are expected to come to trial within the next few weeks.

"EILEEN" WON'T RESUME TOUR

The fire in the Victoria Theatre at Dayton, Ohio, that destroyed the scenery and other property of Joe Weber's "Eileen" company, ended the tour of that company for this season.

Immediately after the news reached New York, Mr. Weber got into touch with the manager of the show, and it was at first the intention to rush new scenery and costumes to the company and, after a lay-off of a week, continue with the route already laid out. When the chaotic condition into which the Government fuel order has thrown the country was taken into consideration, however, the idea was abandoned. The piece will go out again next Fall.

CHICAGOAN BACKING SHOW

That a Chicagoan named Morgan is putting up most of the money for the production of "Honor Bright," was reported along Broadway last week. The producers have, it is said, about \$20,000 in the bank, of which the man from the windy city put up \$10,000, Harry Carroll \$5,000 and \$5,000 was secured from another source. Rehearsals of the piece have been started in Bryant Hall, under the direction of William Sheer, who is also interested in the management of the production.

FIRM TAKES BACK COMPANY

Anderson and Weber have taken back the company of "Nothing But the Truth," which Matt Smith took out several weeks ago to play through New England.

CAMPS OFFER 70-30

The percentage being offered by the officials of the Army Cantonment Route to other than musical shows is 70-30, and to musical shows 75-25 and 80-20.

SAYS CHAPPELLE STOLE HIS WIFE

Samuel H. Pomerance, a customs house broker, has brought an action against "Manny" Chappelle, wine merchant, for the sum of \$100,000, on the ground that he alienated his wife's affections. Pomerance had been separated from his wife, professionally known as Dorothy Green, motion picture actress, since 1916.

At the first day of the trial Pomerance testified that Chappelle had said to him: "Now, listen here, Pomerance. You know you can't give the girl what she wants in the way of clothes, money and diamonds. Inasmuch as you are not living with her, why do you want to deprive her of these things; the things she wants and the things I can give her? Take this \$500 and run along like a good fellow and let her get a divorce."

In describing how he had found his wife and Chappelle together in an apartment, Pomerance said:

"I found my wife sitting in a chair, trembling, with Mr. Chappelle standing at her side. My wife wore only her night-ropes, and Chappelle was only partly dressed. I asked her what this meant. She stated that she was sick and that she had asked Mr. Chappelle to stay all night, as she was afraid of remaining alone."

The attorney for the defence contended that Pomerance had no suit, as he did not hold his wife's affections. Pomerance, however, stated that before Chappelle came into his life he had received as many as six love letters a day from his wife while she was at work on pictures in California, and that it took him five hours to burn a trunk full of them. Chappelle's wife is said to be Grace Halaine, the champion skater.

NEGRO SOLDIERS TO PLAY

Arrangements for the entertainment of the negro soldiers at Camp Upton are being made by Lester Walton, editor of the *New York Age*, who was recently appointed by Marc Klaw, head of the Army Cantonment Entertainment Committee, to look after the interests of negroes in the various camps. According to present plans, a huge minstrel show is being arranged, to be presented at Camp Upton first, and then brought into New York.

The minstrel show, however, is to be the first part only of the entertainment, the second part being devoted to the presentation of a short musical piece. "The Red Moon" has already been selected. An army band and a chorus of fifty voices is to be used. Jesse Ship, who is already at Camp Upton, will have a leading part in the shows, and A. C. Winn, who has been putting on plays at the La Fayette Theatre, in Harlem, will probably be selected to stage the shows.

SUES FOR STOLEN PLAY

Julius Hopp has entered into an action against the Adler and Goldstein Producing Company.

From the papers in the case it appears that Hopp wrote a play called "The World Aflame," and had it copyrighted. In October he submitted it to Felix Adler to be read. Two days later it was returned, Adler stating that it was not available for production, being too anti-Kaiser.

Later Osip Dimov wrote or collaborated on a play for Adler, which was based upon a theme similar to that of Hopp's. He also used the title "The World Aflame." Production of the play was started November 15 at the Grand Street Theatre, with Adler playing one of the principal characters. Hopp has asked that a receiver be appointed to hold all moneys derived from the production.

ADLER SUES FOR INJURIES

Hyman Adler, after being in the hospital for several weeks, has started suit against the street railway for \$10,000 for injuries received when he was dragged by one of their cars on December 28, last.

Adler was boarding a south-bound car at Broadway and Forty-third Street when, he says, the conductor pulled the bell before he was on, causing him to lose his balance and fall. He was caught, however, and dragged for one-half block before the car came to a halt. The action is being brought through Dave Steinhart.

ACTORS TO BE PAID FOR LAYOFF

MANAGERS SPRING SURPRISE

At a meeting held Tuesday afternoon in the offices of the Vaudeville Managers' Protective Association, at which representatives of nearly every branch of the theatrical industry were present, it was unanimously decided to pay all actors, stage hands and other employees for the enforced holiday brought about by the action of the Fuel Commissioner.

Those present were William Fox, representing the National Association of the Motion Picture Industry; Pat Casey, of the V. M. P. A.; Sam Scribner, of the Columbia Burlesque Circuit; J. J. Shubert, B. S. Moss, Marcus Loew, Joseph Schenck, Walter Vincent, E. F. Albee, J. J. Murdoch and twenty others.

The motion to pay all employees for full time only applies to the present week. Pat Casey explained this by saying that it was the opinion of the meeting that the rule to close the theatres might be recalled any time, and that if it persists another week another meeting will be held. Immediately after the meeting telegrams announcing the decision were sent to every theatre manager in the country.

The move to pay the actors and hands was totally unexpected, and comes as a pleasant surprise to practically the entire profession. Scarcely a single actor in the business expected a full week's pay for the next ten weeks.

The decision was made without any friction, every one voting in agreement as soon as the initial motion was offered by Walter Vincent. The whole meeting lasted only half an hour.

At practically the same time as this decision was made, a similar meeting was being held in the offices of the United Managers' Protective Association, which does not include the Shuberts. Representatives of the various managers and of the Actors' Equity Association, together with men from the stage hands' and musicians' unions, were present, and the matter was discussed pro and con, but without any decision being reached. Whether or not this association will follow the example of the other meeting is not known.

CLOSING MAY SPLIT ASS'N

(Continued from page 3)

statement on Sunday saying: "We decided to give two performances on this first Monday, in all of our theatres, as on any holiday, in what we believe to be compliance with the spirit of the Monday opening agreement."

In another statement defining his position Mr. Shubert said that acting in accordance with Dr. Garfield's request that employers pay full salaries to those employed, he thought it highly essential to give an extra performance on Monday, which, taking the place of the Tuesday performance ordered eliminated, would prevent actors, stage hands, musicians and house attaches, from suffering the loss of one day's pay each week for the ten week period involved.

In reply to this, Marc Klaw issued the following statement later:

"I regret that the theatrical managers are once more beginning to air their grievances in print instead of fighting them out among themselves. There was nothing high-handed or irregular about the proceedings at the meeting Saturday afternoon. I do not wish to be personal, but one of the gentlemen who was in print yesterday suggested the calling of the meeting and then did not attend it. The other one voted for the resolution which he calls high-handed."

"There is nothing high-handed about the resolution. As amended by a gentleman representing the burlesque interests, it read that it was the sense of the meeting, as a mark of respect for the five-day limit originally set by Dr. Garfield,

that we do not take advantage of this privilege for an extra performance until next Monday. Now there is nothing mandatory about that and nothing compulsory, as I stated from the chair. Ample time was given for discussion, and when the vote was put it was unanimously carried. It is just the old story of not voting and criticising those who do."

Arthur Hammerstein forecasted the impending break in the managers' organization in an interview with a representative of this paper, shortly after the meeting had adjourned. Mr. Hammerstein said:

"Mr. Klaw at the meeting, in urging the closing action, said it was not right to use the new holiday for purposes of gain, and from that viewpoint he had no difficulty in getting the resolution passed. One or two members objected to this line of reasoning, but they were so outnumbered that they quit with a word or two."

"I am through with an organization run like the U. M. P. A., and it is my intention to resign and start another one. It will be called the 'Producing Managers' Association.'"

Lee Shubert backed up Mr. Hammerstein's viewpoint regarding the need of another organization, stating:

"I am also inclined to think there should be a new organization of managers."

At the offices of the U. M. P. A. it was said that no resignations had been tendered up to Monday.

While there is no certainty that the ill feeling engendered by the disagreement of the K. and E. and Shubert factions over the Monday matinee affair will lead to a more spirited conflict between the two theatrical forces, the fact of the Shuberts controlling the Wintergarden, with its Sunday show policy and the report of the plan to interfere with Sunday performances, as outlined in Mr. Hammerstein's statement, might suggest a closer drawing up of the lines of battle on both sides in the near future.

The following New York theatres allied with the Shuberts gave two performances last Monday: Winter Garden ("Doing Our Bit"); Playhouse ("The Heritage"); Thirty-ninth Street ("Blind Youth"); Bijou ("Odds and Ends"); Forty-fourth Street Roof ("Over the Top"); Shubert ("Maytime"); Maxine Elliot's ("Eyes of Youth"); and Forty-fourth Street Theatre (pictures).

It was announced on Saturday that no performance would be given at the Hippodrome, but this order was changed later and the regular Monday show was presented. The Belasco and Lyceum, both under the management of David Belasco, at first announced that two performances would be given on Monday. This order was cancelled, however, before show time Monday, and the houses remained dark for the afternoon. No performances were presented Monday afternoon in the houses controlled by K. and E., Cohan and Harris, A. H. Woods, the Charles Frohman Company and the Selwyns. All of the foregoing gave performances in the evening. Every theatre in New York was closed all day Tuesday.

The question of paying the stage hands and house attaches of the houses which missed one performance this week will be debated at a meeting to be held on Wednesday by the managements concerned. There is a clause in the contracts of the actors which precludes their collecting for the missing performance. This is clause fourteen of the standard contract agreed upon by both the U. M. P. A. and the Actors' Equity Association, which reads:

"It is further agreed if the company cannot perform because of fire, accident, riot, act of God, the public enemy, or for any other cause which could not be reasonably anticipated or prevented, or if the actor cannot perform for illness or any other valid reason, then the actor shall not be entitled to any salary, for the time during which said services shall not for such reason or reasons, be rendered."

It is more than probable that all of the New York theatres will give performances on Monday afternoons for the rest of the nine weeks embraced in the Fuel Order.

The business last Monday at the New York legitimate theatres was of the capacity sort, every house selling out long before curtain time.

NEW OUTDOOR ASS'N ELECTS OFFICERS

HARRY RAVER IS AT HEAD

All of the preliminary plans of the organization of the New York chapter of the Showmen's League of America having been completed, the metropolitan branch of the outdoor amusement men's association became a reality last Saturday night, when a meeting, the third of a series of conferences that took place during the last ten days, was held at Hayes Restaurant, on Sixth Avenue, and a permanent executive committee appointed, officers elected, and other necessary details attended to.

Harry Raver was elected governor, which is the title the executive officer will hold; Harry McGarvie, first lieutenant-governor; Vic Levitt, second lieutenant-governor; Edward C. White, secretary, and Louis Berni, treasurer. The incumbents will hold office for one year. Plans are under way to secure a clubhouse, and it is probable that the building at 817 Sixth Avenue will be leased for the purpose by the league.

Committees on organization were appointed at the meeting held Saturday night. The league already has a waiting list of twenty-eight who will be presented for membership at the next meeting, to be held on January 25. One of the first duties performed by Harry Raver was the appointment of a permanent executive committee, consisting of the following: Jos. G. Ferrari, Jos. Kempfer, Vic Levitt, Sam Gumpertz, Fred McClellan, Louis Berni, David Epstein, William Donaldson, Harry Witt and James Timoney.

Five members of the new organization were appointed as delegates to the Showmen's League of America, of Chicago. Showmen holding membership in the Chicago organization may remit to the New York branch if they so desire. The initiation fee was fixed permanently at five dollars, with yearly dues of the same amount.

"KATINKA" MUSICIANS INTERNED

TORONTO, Can., Jan. 21.—Hugo Zorniga, Max Drogmann and William Fleck, German reservists, and musicians with A. W. Bachelder's "Katinka" company, were ordered interned by Canadian authorities after Magistrate Leggett, in the Windsor Police Court, had fined Bachelder \$600 and costs for assisting the alien enemies into Canada. On January 6, when the "Katinka" company entered Canada at Windsor, Bachelder signed a manifest to the effect that all members of the company were citizens of the United States. The internment was brought about by reason of the refusal of the immigration authorities at Detroit to permit the Germans to re-enter the United States.

WIFE HALES ACTOR TO COURT

George Wills was haled by his wife, Ruth, before Magistrate Miller in the Flushing Court last week on a warrant charging him with abandonment. Mrs. Wills told the Magistrate that when they separated, three years ago, he had agreed to give her \$25 per week, but that he had disappeared, and she had not seen him again till she saw him on the stage of the Riverside Theatre. Wills and his wife reached an amicable settlement, and the case was dismissed.

COLLIER GOT \$8,500

BOSTON, Jan. 21.—Willie Collier, in "Nothing But the Truth," got \$8,500 at the Plymouth Theatre here last week, despite the fact that the houses had to close at 10.15, and many people were expected to stay away as a result.

CARLE JOINS "FURS AND FRILLS"

Richard Carle, who closed with the Hitchcock and Goetz production, "Words and Music" last week, has joined Max Spiegel's musical play, "Furs and Frills."

PASSPORTS CAUSE TROUBLE

While no one connected with the T. and N. Tait offices would admit it last week, it was stated on Broadway that those producers are having a hard time in getting the United States Government to issue passports for the men they wish to take to Australia to help in putting on the American plays of which they recently acquired the Antipodean rights. It was said that the first overtures made toward obtaining the passports were such as to discourage the hopes of very many actors or stage hands being allowed to leave the country for some time to come.

WILL STAY AWAY FROM NEW YORK

Ruth St. Denis, it was stated during the week, will not come into New York with her new act, but will play the Orpheum and Keith time outside, on the theory that her appearance here might distract from her drawing power in a production of which she may be the big feature within a short time. It is understood that Alfred Butt has recently attempted to gain her signature to a contract, but has been held off by her representative, Kingsbury Foster.

RINGLING AIDS RED CROSS

John Ringling will shortly take up the routing and management of a four-car show that is to tour in the interests of the Red Cross and the British War Exhibits, and is to be composed of one British tank, one German submarine and the articles that compose the British war exhibits. The tour, it is understood, is to go from coast to coast, playing one-, two- and three-day engagements, the Government providing the transportation.

HOOD RIVER THEATRE REMODELED

HOOD RIVER, Ore., Jan. 18.—Art Kolstad, who for the past three years has been manager of the Electric and Gem theatres of Hood River, Ore., has closed the Electric Theatre for a short time, to have it remodeled and made larger. When it reopens it will be known as the New Liberty Theatre and have a seating capacity of 500. The new show house will be used for motion pictures, vaudeville and small road shows.

OFFERS FOR "ODDS AND ENDS"

Several negotiations for the road rights of "Odds and Ends" are being carried on, Sam Blair, Abe Levy, Leffler and Bratton and others having looked the piece over to judge of its money-making possibilities on the road. None of them have signed a contract for the rights, however, it being reported that the owners, Norworth and Shannon, are asking \$5,000 for them, without the production.

SNOW PREVENTS SHOW'S ARRIVAL

WASHINGTON, Jan. 15.—Wm. Gillette and company in "A Successful Calamity" failed to reach here last night and the audience at the Belasco Theatre had to be dismissed. The train carrying the company, which was stalled somewhere near Pittsburgh, Pa., reached here in time for the night's performance.

GORDAN MAKES RECORD TRIP

LOGANSPOUT, Ind., Jan. 15.—George Gordan, advance man for "A Dangerous Girl" company, left Chicago at 9.20 Friday evening and arrived here Monday morning at 7 o'clock, making 58 hours on the train to travel 117 miles. This is at the rate of not quite two miles an hour.

NEW BRITAIN HOUSE IS READY

NEW BRITAIN, Conn., Jan. 21.—The Lyceum Theatre here, which has been overhauled and renovated by H. LeWitt, is ready for its opening, which has been put down for January 29. It will play split-week vaudeville and feature pictures.

THURSTON MISSES MEMPHIS

MEMPHIS, Tenn., Jan. 15.—Thurston, the magician, was booked to play the Lyric Theatre here last night but, owing to the lack of transportation facilities, was unable to bring his show here, and the house was dark.

DISCOVER NEW WAR TAX ON TICKETS

COSTS MANAGERS \$12,000 MONTHLY

Government agents have made the discovery that through a misinterpretation of the theatre ticket tax law the United States Government has not been getting all the money the law intended it should get, and it is estimated that New York managers will have to turn in an additional \$12,000 from the sale of theatre tickets in this city during November, and many more thousands for December, and the months to follow.

The Internal Revenue Department has given out a different construction as to the meaning of the law, which refers to theatre tickets sold through agents than that under which the managers have been making their payments to the Government collectors. According to the department, managers who have given returnable tickets to the various agencies will be taxed according to the price the ticket brings when sold by the ticket broker and not upon the box office price.

This applies only to the sale of tickets by managers through accredited agents, who can return to the box offices the unsold tickets, and not to brokers or ticket agents who buy the tickets outright. If an agency takes 200 tickets from a theatre and sells 10, 50 or 100, or any given number for \$2.50 apiece, and the box office price is \$2, the manager must pay a tax of five cents on the fifty-cent premium charged for the ticket by the agency. The fact that the broker or agent can return the unsold tickets makes him, according to the ruling of the Internal Revenue Office, the selling agent of the manager, who is therefore liable to the same tax he would be if the ticket were sold from the theatre box office.

The misunderstanding that the tax was to be based on the box office price, and not on the agents' price of the ticket caused the errors which will now cease because of the official ruling.

WARDROBE WOMAN DIES

Mary Logan, one of the oldest theatrical wardrobe women in the city, died Monday at her home in West Thirty-first Street. She was sixty-five years old. Funeral services were held Wednesday morning at Campbell's Funeral Church, under the auspices of the Actor's Fund. Mrs. Logan was well known by theatrical people, having been connected with all the big managements.

BUY BEERBOHM TREE THEATRE

LONDON, Eng., Jan. 17.—George Grossmith and Edward Laurillard have purchased His Majesty's Theatre from the Sir Herbert Tree Estate, the negotiations for which began shortly after Tree's death. This gives Grossmith and Laurillard three London theatres—the Shaftsbury, which they also own, and the Prince of Wales Theatre, which they lease. In the Spring they will lease another.

BOMB PLANTER FAUST SENTENCED

CHICAGO, Jan. 21.—Rheinhold Faust, who confessed that he placed a bomb in a local theatre during an operatic performance recently, was to-day found guilty by a jury of attempting to extort \$100,000 from Frank Wetmore and James Forgen, local bankers, and was sentenced to an indeterminate term of from one to twenty years in the penitentiary.

TWO SHOWS MISS MATINEES

WHEELING, W. Va., Jan. 19.—Andrew Mack, in "Molly Dear," arrived too late to play its matinee January 16, but did a good business at the evening performance. "His Bridal Night," booked to play matinee to-day, arrived too late for performance, but made up for the loss of S. R. O. at night.

FORBID MASKS ON STREET

WASHINGTON, D. C., Jan. 18.—The State Department has issued an order forbidding any one to appear on the streets wearing a mask. The direct cause of the order is the announcement by the management of the Poli Musical Comedy Stock Company, playing at Poli's, this city, of the engagement of a dancer who is a mysterious personage, whose identity is strictly hidden behind a red mask. The department notified General Manager James Thatcher, of the Poli Circuit, and Charles Sinclair, manager of the local Poli company, that the dancer would not be permitted to appear on the street in her mask. At the same time the order was made general, and applies all over the United States. This ruling is made at this time because of the prevalence of German and Austrian spies and the probability that they might resort to wearing masks if such a thing were permitted.

FIND CODE ON SINGER'S SKIN

LONDON, Eng., Jan. 21.—A chemical treatment on the skin of Mme. Elena Theodorina, the opera singer, revealed a complete key to the hieroglyphics found in her baggage by British officers who boarded the liner on which she was sailing from the United States to Spain. The British boarded the steamer as it was nearing Cadiz.

THEATRE WINS LAW SUIT

A verdict for the defendant was brought in this week in the case of Rose Faust against the Mostern Amusement Company, owners of the New York Theatre. Miss Faust, who fell and severely injured herself in the New York Theatre, sued for \$10,000.

HIRE SPECIAL TO MAKE DATE

LOGANSPOUT, Ind., Jan. 16.—The "Stop. Look and Listen" company management had to hire a special train to bring it from South Bend to this city. It was a hard run, but the company reached here in time to give the show.

SEEK LARGER THEATRE

The New York War Camp Community Service, owing to the success of its Sunday vaudeville for soldiers and sailors at the Harris Theatre is looking for a larger house, as the Harris will not accommodate all the "boys" who want to see shows.

HOPKINS TO BE FROLICKER

Arthur Hopkins is to provide the next Frolic of The Friars' Club, now scheduled for February 3, when Dr. Victor Wilson's "The Press Agent's Dream" and other pieces will be presented.

HAMMERSTEIN LEAVES HOSPITAL

Oscar Hammerstein, who was confined in the German Hospital because of an operation on one of his toes, has recovered sufficiently to be removed to his home. He left the hospital last Sunday.

CAMPS GET "CHEATING CHEATERS"

Aubrey Mittenenthal has arranged to take out a "Cheating Cheaters" company for sixteen weeks to play the various cantonments. Rehearsals began last week, and the company plans to open February 4.

DOROTHY JARDON

Dorothy Jardon, the American prima donna, whose photograph appears on the front cover of this issue of the CLIPPER is a singer who has won an enviable position for herself on the musical comedy and vaudeville stage.

Possessed of a well trained dramatic soprano voice of large volume and rare quality, combined with an imposing presence, attractive personality and fine musical intelligence, she not only is well fitted to fill the position of vaudeville headliner or musical comedy star, but would be a welcome addition to the ranks of grand opera.

Miss Jardon, at present is headlining in the principal vaudeville houses of New York, and at the same time is continuing her vocal studies with one of the leading teachers preparatory to her entrance upon an operatic career, for which critics pronounce her eminently fitted.

VAUDEVILLE

"SOMEWHERE IN FRANCE" IS SUED

DEMAND ACCOUNTING OF PROFITS

Suit for an accounting of the profits on the act "Somewhere in France," now playing U. B. O. time, has been filed by Abe Feinberg and Matthew Aaron against John Brooks, on a co-partnership agreement made by the three when the act was first produced three months ago. The plaintiffs claim that Brooks came to them with the act and entered into an agreement whereby Feinberg was to produce and Aarons to finance the act, in return for which they were to receive twenty-five per cent. of the profits.

They claim, however, that as soon as the act was outfitted and ready, Brooks took it to another agent, Max Hayes, and obtained bookings on his own hook, without paying them a cent of their percentage. Through their attorney, Julius Kendler, they also intend to start proceedings for an injunction against the act, they state.

David Deutsch, who is the attorney for Brooks, claims that Feinberg and Aaron broke their part of the agreement when they failed to supply the act with scenery. On this account, he says, the act had difficulty in getting bookings, and could get little money. For its try-out at the Prospect, in Brooklyn, only fifty dollars was received, he claims, while, for a full week stand in New Britain, only \$175 was paid. After the try-outs the act could get no bookings, and finally was forced to lay off, they state.

Brooks is said to have gone to Feinberg and protested, offering to buy the scenery himself and call off the agreement. Feinberg told him he would get the scenery in due time, but Brooks went ahead and bought it himself, and then went to an agent and got bookings. Since Feinberg broke the agreement in this manner, the attorney says, the plaintiffs have no case.

Feinberg, on the other hand, says that he ordered scenery and made arrangements with the scenic artist whereby it would be ready on time. He went out of town for a few days and, in the meantime, the artist fell down on his performance. He, therefore, believes he is not to blame and insists that the money spent on producing the act, some two hundred dollars, be returned.

A suit to obtain this was recently instituted in the Municipal Court, but was dropped, and the present one, in the Supreme Court, was begun.

Feinberg and Aarons contemplate producing another act on the same order, they announce, as they own the rights to it by their partnership agreement.

The act is made up of four men, all claiming to be veterans of the present war. Brooks, himself, works in the act, under the name of John Barclay, and says he is a former member of the Scotch Fusiliers. According to the plaintiffs, this is all false, not one of the men ever having been in any army. They intend to show this in court, they announce.

LEICHTER LEASES HOUSE

Al. Leichter has leased the Grand Opera House, Brooklyn, for Sundays, and will book a bill of ten acts and a feature picture into it each week. The house runs the Cecil Spooner stock during the week. The Shedy agency formerly booked it on Sundays. Joe Solly is the manager.

HAS NEW SKETCH

Laura Nelson Hall has a new vaudeville sketch entitled "A Woman's Glove," a comedy-drama by Frank Stammers. There are four characters in the skit.

POLI'S PALACE TO RE-OPEN

NEW HAVEN, Jan. 22.—Poli's new million dollar theatre here, the Palace, which was closed on its opening night by order of the Mayor, will open next Monday night, it was announced to-day. No changes have been made in the theatre, which was closed originally on the grounds that it was not built in conformity with the fire laws.

As the house was shut down on November 21, an hour or two before the opening time, it was thought that personal feelings against the proprietors on the part of the Mayor were responsible. That it is allowed to open now, when a new administration is in power, confirms this opinion.

S. Z. Poli is reported to have incurred municipal disapproval both by his advocacy of the opposite administration and by his impartiality in letting out contracts. At the time of the closing it was expected that a municipal scandal might develop, as Mr. Poli proclaimed his intention of appealing to the courts. He has evidently bided his time, however, waiting the installation of a more favorable administration.

The trouble was said to have arisen on account of the seating capacity, which is 3,500. The exits and entrances were not wide enough for such a capacity, it was stated. On the opening night many prominent persons had made the trip up to New Haven to be present.

The opening, though delayed, will probably be a gala affair, in the nature of a celebration of the victory over the administration. Six acts of vaudeville and a feature picture will be the policy. The opening bill has not yet been arranged.

ACTS SWITCH ON BILLS

Burt and Harry Gordon replaced Duffy and Ingliss in the bill at the Royal Theatre this week. Duffy and Ingliss are playing at the Palace Theatre and did not wish to play the two houses. Tom Swift and Mary Kelly were moved down from the sixth to eighth spot after the Monday matinee at this theatre.

Arley Brothers did not appear at the Monday matinee show at the Fifth Avenue Theatre, but appeared at the supper show. The house placed four shows on Monday and most of the other small time houses about the city did the same.

The Eighty-first Street Theatre played three shows and the American Theatre opened the roof theatre for the matinee in order to take care of the overflow audience caused by the first Garfield holiday. The small time houses also dispensed with the showing of feature films and resorted to old tricks of putting on a "chaser."

The Jefferson Theatre played but half a bill before the "chaser" was put on and then the remainder of the show played before another "chaser" was employed.

BUTTERFIELD EXTENDS CIRCUIT

KALAMAZOO, Mich., Jan. 19.—Another addition to W. S. Butterfield's string of Michigan theatres is the Fuller, in this city. The lease was recently purchased by W. S. Butterfield, George Spaeth and P. J. Schramm, and possession of the theatre was taken on January 10. This latest acquisition to the Michigan circuit will be devoted to a combination policy of the legitimate and photoplays. George Spaeth, one of the lessees, will be the resident manager of the Fuller.

CONCERT ACT ENTERS VAUDE.

Marcella Johnson, formerly known in concert as Marcella Albus, opened in a concert act last Monday at the Hamilton Theatre, New York, for a tour of the B. S. Moss time.

AERIAL SHAWS IN CUBA

The Aerial Shaws are filling a twenty weeks' engagement with the Circus O'Halloran, at Havana, Cuba.

SAYS MANAGER OF HOTEL BEAT HER

SUES FOR \$10,000

CHICAGO, Jan. 21.—Charging that the manager of the fashionable Kellshore Hotel, here, insulted, kicked and beat her, Mrs. H. C. Robinson, known on the stage as Verabell, has sued for \$10,000. Mrs. Robinson is at present a member of the vaudeville act presented by Gordon Walton and company, entitled "The Family Name," which has been playing Orpheum time, and which will shortly run over the Eastern routes.

In the complaint it is charged that the manager of the hotel where the actress was stopping, Connor Blackwood, gave her a bill in which nine dollars overcharge was made. She protested, and finally refused to pay. Here, she alleges, she was called a vile name by Blackwood. She slapped him, whereupon, she says, he knocked her down, kicked her twice, and then knelt on the floor and pounded her. She shrieked for help, and her sister, who was within hearing, sent for the police, who arrested Blackwood.

Suit was filed in the Supreme Court, and the trial is scheduled to begin January 30. T. B. McCormack, proprietor of the hotel, is named as a co-defendant.

Before going into vaudeville, Mrs. Robinson was a member of the Chicago Grand Opera Company. She is a dramatic soprano. When she appeared in court she presented a woful appearance, showing signs of having been badly mistreated.

STOPS GERMAN ACTORS

CINCINNATI, Jan. 16.—A ruling which may have a nation-wide bearing on performers, and which may mark the temporary ending of many a foreign actors' career was that made by United States Marshal Devanney in the case of several alien enemy actors in Sylvester Schaeffer's vaudeville act.

Schaeffer secured Federal permits in Chicago to come to Cincinnati preparatory to going through Ohio towns on small-time vaudeville engagements. Federal orders have terminated the Ohio tour, however, because it was alleged that Schaeffer's company played in Springfield without the necessary permit required by a traveling enemy alien.

The permit is required for several actors in Schaeffer's company—Herman Hartenson, Julius Neumann and Henry Wern. It is said that the German performers had hardly stepped from the train at Springfield before Federal authorities were at their heels. However, Marshal Devanney permitted them to play out the Springfield engagement, but ordered all other dates in Ohio within the Cincinnati district, cancelled. Schaeffer himself is a British subject and not personally involved in the ruling at all.

BOOKS FIVE ACTS

Jack Mandel has just booked five new acts on Loew time, bringing in from the West, where they have been playing W. M. M. A. They are Brenon and Daines, a girl and man singing and talking act, Captain Ewing's Water Lions, Marie Nash, single; McNally and Ashton, blackface man and woman, and Leonard and Louie, two men comedy.

NEW ACT OPENS

CLEVELAND, Ohio, Jan. 21.—Harry Frazer and Ralph Cummings open to-night in a new act by Samuel Shipman entitled "Over Here."

SINGS TO SERVICE FLAG

Bert LaMont has instituted a new stunt in his act, Eddie Gerard and company. One of the members has been drafted, so a large service flag is suspended in the center of the stage. During the action one character sings a special song about this. Henry Gomperz is the drafted man. The act will continue with four instead of five from now on. It was formerly called "Hogan's Alley," but has been entirely rewritten.

ACTS GET ROUTE

Abe Feinberg has booked two new acts over Loew and Shedy time. One of them, Armstrong and James, he placed on Loew's Southern time for forty weeks, and the other, Byron and Langdon, was booked for four weeks with Shedy. The first is a two-man comedy act, the second a sketch called "The Dude Detective." It formerly played U. B. O.

LOUIS MASCONI EXEMPTED

Louis Masconi, the dancer, who was drafted for the National Army last week, has been exempted on account of physical disability. He was found to be suffering from a heart affection known as "dancer's heart." His brother Charles also expected to be exempted for the same reason.

REHEARSES NEW GIRL ACT

George Choos has put a new girl act into rehearsal. It will open in about three weeks. "Who's Your Tailor?" is the title. The book is by Darle McBoyle and the music by Walter L. Rosemont. Ten people are in the cast. The act carries some elaborate settings.

BECK AIDS THRIFT STAMP SALE

Martin Beck has instructed all managers of Orpheum theatres to give their aid in every way to further the sale of war savings and thrift stamps, and as a preliminary move all Orpheum programs will contain some of the Government literature on the subject.

DANCER OPENS SCHOOL

Edouard Kurylo, the Russian dancer, who formerly toured U. B. O. with a ballet, has left the stage for the time and opened a school of dancing at 24 East 46th Street. Mr. Kurylo was formerly ballet master of the Imperial Theatre, Moscow.

NUGENT IS BACK IN VAUDEVILLE

J. C. Nugent will shortly make his re-appearance in vaudeville, after an absence caused by illness in his family. He will be seen on the Orpheum Circuit in "The Squarer," written by himself, and will again be assisted by Julie York.

FIGMAN JOINS THE BEAUMONTS

Oscar Figman, who closed with "Flo Flo" on Saturday night, is going into vaudeville in support of the Beaumont sisters in a new act by Billy B. Van called "The Second Mr. Baggs."

BESSIE WYNN SHOWS NEW ACT

Bessie Wynn, who has been playing in London for the past three years, is home again, and at Proctor's, Newark, last week broke in a new act which she expects to show in big time houses.

LIPMAN SKETCH BOOKED

Clara Lipman and Samuel Shipman have written a comedy playlet entitled "Exemption," which has been routed on the Orpheum time. The skit requires the services of five people.

DRESSLER AGAIN IN VAUDEVILLE

Marie Dressler, after an absence of several seasons, is about to make her re-appearance in vaudeville with a new assortment of songs and comedy.

VAUDEVILLE

PALACE

The show was opened by the Four Sensational Boises, who offered a rapid fire casting act which came in for big approval.

George Morton and Sidney Clare followed with a dandy routine of fancy, hard and soft shoe stepping and several gags and songs which put them over in the right way. They have an encore bit in which they travesty two Jewish personages who meet again in America and finish with a Kazotsky dance. They went over great.

Florence Tempest is assisted by George Harris at the piano and is offering a dandy little repertoire of songs. Miss Tempest appears first as a boy and during the act appears as an officer in uniform and sings a song. Harris next offered a piano solo. He should not use so much red around his eyes in making up. As a finish Miss Tempest appears as a girl and sings several numbers and ends with a recitation.

Franklyn Ardell and Marjorie Sheldon supplied a needed comedy hit at this stage of the bill with their presentation of their rapid fire skit entitled "The Wife Saver." Ardell, as the flip real estate salesman, puts over his talk in great style, and, while Miss Sheldon is only needed in one part of the act, she adds to the picture and does her straight work splendidly.

Stella Mayhew, held over from last week, opens with a new song story about a boy trying his first smoke on a pipe. This number, with the incidental business, was a sure fire starter. She next did the Plattsburg stunt and then a good comedy number used last week. The giddy girl bit came next and then the rooster poem. "The Lovin' Dev'lin Rag" finished the act.

Joe Jackson, with new opening music and exactly the same act he has been doing for several years, did not start anything, as it seemed that ninety-nine per cent. of the audience knew what he was going to do.

Mollie King, dressed in a beautiful white coat, sang an introductory song, stating that she would rather hear the applause of a pleased audience than to get all the big money from the picture concerns. Another special number followed in which she did not show any extraordinary vocal powers. A series of imitations came next in which she presented impressions of Anna Held, Ethel Barrymore, Brice and King, Irene Castle in a dance number. Gaby Deslys, Eddie Foy and George M. Cohan. Miss King is assisted by a pianist and made a short speech at the end of the act.

Theodore Kosloff, assisted by ten dancers composing his Russian ballet, and an orchestra of seven pieces, in which two women play, scored a big hit. Kosloff is a showman of the first water and this offering is routinized and presented in such a manner that it could easily be made a full evening's entertainment, or, on the other hand, run as a vaudeville topline in its present shape.

The brunt of the work falls on Kosloff and he not only handles it well, but puts himself in a distinct class as far as male interpretative dancers go.

The opening dance is a dandy toe dance, offered by Vera Fredowa, who won early recognition. Then came an Aztec "poem" in which Kosloff is assisted by Natcha Rambova and four others. This dance is well worth featuring. "An American Fantasy" and a "Caucasian Dance" scored individually and then came the classical dance arrangements at the finish, in which Kosloff stars and Maria Maslova is accorded big appreciation. The entire affair is splendidly staged and is a fitting headliner.

Duffy and Ingliss closed the show. The boys held everybody in and offered three new songs besides their former routine. They scored a big hit in the closing spot.

S. L. H.

VAUDEVILLE REVIEWS

(Continued on pages 8 and 33)

COLONIAL

A capacity house with many standing on all floors greeted an excellent show.

When Dooley and Sales finished, after putting over one of the hits of the show, Miss Sales informed the spectators that the management decided to run three shows next Monday. The first will start at 1:45, the second at 5, and the third at 8:30. War songs of every description were sung and were applauded heartily by the holiday gathering.

The show opened at 2:25 with Jack and Cora Williams. The girl displayed a good assortment of tricks while being suspended by her teeth. The couple start with a duet number, then the girl goes off to make a change while the male member sang a yodel number that was either off key, or else he was suffering from throat trouble. The opening portion could be dispensed with, as the punch lies in the contortion and whirlwind neck finish.

Henri Kublick is another performer who thinks he can sing, but falls down a mile when he starts. Not alone did the ballad he attempted flop, but it appeared as if the gallery would "ras" him. The violin playing with a horn attachment was enjoyed, as was his Hawaiian home-made instrument. But the act is not properly arranged. Kublick should cut out the singing and stick to his instruments.

Flanagan and Edwards were the first to get laughs. Their "Off and On" satire, in which many new "bits" have been added, was heartily enjoyed.

When it comes to downright entertainment, hand the palm to Fanny and Kitty Watson. The bigger girl is not alone a comedienne but also has a most pleasing voice and a personality that radiates good cheer. The other is as sweet and demure as a rose. Their talents blend harmoniously, especially when delivering comedy. Every moment they occupied the stage the audience either applauded or laughed. The Watson Sisters will long remember this Monday afternoon at the Colonial as they scored one of the greatest hits of their career.

"Liberty Aflame" moved all by its patriotic appeal. Miss Gladys Hanson as Miss Liberty read her lines to perfection, and every one was enjoyed by the spectators.

Many old-timers remembered Hallen and Fuller for the things they did twenty-five years ago, and the younger generation also relished the work of these two artists. Hallen's clog and sand dances were received with great applause, while the work of shapely Mollie Fuller came in for individual applause.

Dorothy and Madeline Cameron are probably saving their best dances for next week. They opened with a song and then offered three dances. While making costume changes Berton Daniels played classic and pop selections at the piano. The girls danced a fox trot on their toes for a finish.

The big hit of the afternoon came when Jim Dooley and Corinne Sales put in an appearance. Scarcely, since the house has been built, was there a more pronounced hit. "Will Yer Jim?" was often repeated by Miss Sales, and each time was a big laugh. Business and gags follow in close succession, and never failed to convulse the audience. Down next to closing and running twenty-six minutes, the spectators permitted them to retire only after they did an encore and bowed off after delivering a speech.

Closing the vaudeville section came The Mystic Hanson Trio in a musical magic act that held all in. All concerned do their work creditably. The act is more fully reviewed under New Acts.

J. D.

RIVERSIDE

Sylvia Loyal and her Pierrot opened the show and her clever act in which three or more score of pigeons were introduced was well received.

Frank Parish and Steven Peru lived up to their billing as versatile vaudevillians and presented an act which pleased greatly. The eccentric dancing of the couple was the feature and won them recalls.

"Suicide Garden," Paul McCarty and Elsie Fay's musical travesty, on third, was saved by the dancing of the pair. This is about the only portion of the act that appealed. While the lines of the sketch are fairly clever they were not read well and the singing of the couple left much to be desired. One number in particular, was rendered with a disregard of time and pitch which suggested a total lack of musical understanding.

Sailor Reilly stopped the show completely and was only allowed to leave the stage after he had made a short speech in which he stated that owing to a bad throat he was unable to sing more. Starting off with a comedy war number which was enthusiastically applauded he sang five songs, ending with "Over There," which was demanded by the audience after he had announced that his repertoire was exhausted. After this, the act threatened to develop into a request affair with calls for a half dozen songs coming from all parts of the house and was only stopped by Reilly's speech.

Joseph E. Bernard and Miss Ninita Bristow did some excellent work in the Willard Mack sketch, "Who Is She?" a playlet with domestic incompatibility as the theme. The jealous wife who imagines her husband is in love with every woman he meets, and his attempts to cure her by having a friend pose as one of her old sweethearts and phone her in the midst of one of their quarrels brought many laughs.

Josie Heather, the English comedienne, assisted by William Casey, Jr., at the piano, and Bobby Heather, a young miss who assists in the choruses of several songs as well as doing a clever dance, did well in a well put together character singing offering. It will be further reviewed under New Acts.

Lady Duff-Gordon, since her vaudeville debut with her Fashion Revue, evidently has grown temperamental, for in her opening announcement she found fault with the house lights, criticized the cities in which she has recently appeared and scolded the audience for laughing. The audience, however, was a good-natured one and took the lady's scoldings in good part, evidently feeling that her experiences on the road playing the "country places," as she designated them, traveling with her company of statuesque and haughty appearing mannequins, had gotten just a bit on her nerves. The feminine portion of the audience enjoyed the parade of the mannequins in their gorgeous gowns greatly.

Lew Dockstader was up to the minute with his monologue and commented humorously upon the coal shortage, the railroads, Roosevelt, Wilson, woman suffrage and the war. The famous minstrel now appears in white face and is billed simply as a humorist, but his brilliant conversational gifts, his quick repartee and inexhaustible fund of humor stamp him as one of vaudeville's best attractions irrespective of the style of offering he elects to present.

Prosper and Maret, two fine appearing athletes, closed, and considering the lateness of the hour did excellently. Attired in the regulation athletic suit of the collegian they went through a well arranged routine of stunts, so well executed that scores who had left their seats at the beginning of the act remained standing to witness the finish.

W. V.

ROYAL.

This theatre was packed to the doors Monday night, and even standing room was at a premium. Ten acts were given and most of them were enthusiastically received.

Juno Salmo, in a unique acrobatic contortion act, opened the bill. He dresses in the familiar Satanic red tights with tail and horns, and carries a special set. He first climbs to the top of a pole, and, sitting on the end, twists his body into impossible shapes. He then goes to a trapeze and does some remarkable contortion work. He is able to do anything with his legs and arms, getting into seemingly impossible positions. His act went over big.

Vaughn and Dreams followed with their singing act, and worked to good applause. They took two bows. The act is fully reviewed under New Acts.

Hayward-Stafford Company presented a sketch called "A Perfect Day," which is funny throughout. They work full stage in a special setting, using many props. The story relates the troubles they have when trying to get off to a picnic. The sink overflows and the man, trying to stop it, breaks the gas jet. Similar inconveniences happen at a fast rate. For a finish a slide in the back drop is pulled up, revealing a moving camera, and the explanation follows that they have been doing a comedy reel all along.

Bert and Harry Gordon, one working straight and the other Jewish, came on in one and scored heavily. Their comedy went over big, every line getting a laugh. At the finish, they were forced to take two encores, delaying the next act.

Kimberly and Arnold opened in a garden setting in three, the girl dressed in a sort of riding outfit and the man as an aviator. Dialogue and some songs followed and they then switched to a special drop in one, where they pulled some nut comedy and got over big.

George Morton and Sidney Clare, "The Two Black Dots," got a hand on their opening and kept up at high speed throughout. They opened with a fast song, followed by a solo dance, which was a marvel. Some original dialogue followed, and then another song. At their finish they took two encores, stopping the show. They made their getaway with a Hebrew finish, which hit the house just about right.

Laura Hope Crews and her company of five came next in an adaptation of Sardou's "Divorcons." It is fully reviewed under new acts.

Thomas Swift and Mary Kelly followed. They opened in one, with the man reading a sketch to a girl to whom he is trying to sell it. The stage darkens, and the sketch follows. A railroad station in a small town is the scene. He is a New Yorker, and he meets the girl, who is running away from home to go to "the big town." He shows her her mistake, and she returns home. After she is gone he learns that she has stolen his money and jewelry. The couple work well and speedily, have attractive personalities, and offer several good songs. They were well liked.

Gus Van and Joe Schenck held the spot next to closing. They gave Irish, Jewish, Scotch and popular songs, and were so well liked they had to make a curtain speech of thanks after their two encores.

The bill was closed by the Misses Chalfonte, two tiny young women with an elaborate scenic investiture. They open in costumes of 1810 and do a little dance and song, with a special drop of elaborate nature. A toe dance follows, after which the other girl does a novelty dance before a unique drop. She is dressed as the joker, and playing cards are painted on the drop. She sings and dances in character. They close in costumes made of ostrich feathers, with a drop carrying a large ostrich. Their dancing is better than their singing, which they should cut entirely.

P. K.

VAUDEVILLE

AMERICAN

Business was so big here Monday afternoon that a show was given on the roof, an unusual occurrence at a matinee here. At night the same condition prevailed and the theatre and roof were taxed to their utmost capacity.

Brown and Evans, two very clever dancers, made a decided hit. As an introduction to their act they rendered a song and then settled down to dancing of the soft shoe variety. After showing a sample of their ability in this line, they started an argument with the orchestra leader, and said they could dance to anything he could play. The orchestra then played bits of music for various kinds of dances, including Scotch, Irish, and several others, to each of which the boys danced.

Edith Ferguson is a lyric soprano, with a sweet musical voice which, though rather light, has a certain carrying quality that takes it to every nook and cranny of the house. She started with a selection from "La Boheme," which showed her voice to good advantage. Then followed a ballad and a patriotic number.

Hubert Dyer and Ben Coyne offered an act called "A Laugh a Second" and the offering is well named. Dyer is certainly an expert at making comedy falls, which form the basis of the act. He falls from tables and chairs in a most ludicrous manner and keeps the audience laughing from the start to the finish of the act. Coyne does straight work on the Roman rings and is a clever performer. The act was a great big comedy hit.

Stella Tracey and Carl McBride are a decidedly clever pair. Miss Tracey is one of the best comedienne on the vaudeville stage. She is funny without making an effort, whether she sings, talks or dances. She has a knack of making a grimace at just the right time and never overdoes it. And she seems capable of putting a comedy twist to her every action if she wants to. McBride is a clever comedian, but his particular forte is dancing, at which he is a star. They sang four songs and danced.

Col. John A. Patee and his "Old Soldier Fiddlers" came in for a big hit. They fiddled and sang themselves into favor and the Colonel's son sang two patriotic numbers.

The Rambler Sisters followed the intermission with their songs and dances and were well liked. They gave two vocal numbers and two dances and finished with a cake walk.

Eddie Herron and company, a man and two women, were seen in "After Three Weeks," a comedy playlet. It tells the story of a traveling man who, after marrying a girl went on a business trip after three weeks of wedded life. He is gone three weeks and when he returns he finds his bride a changed woman. Pressed for an explanation, she says that she has learned during his absence that a wife's duty is not to make her husband happy to the exclusion of the world, but rather to devote herself to making others happy to the exclusion of her husband.

She is brought to her senses by another woman who, with the sole object of bringing husband and wife together, starts a violent flirtation with the husband.

The three characters were well played and the skit scored the success it deserved.

The University Four (men) presented one of the best acts of the kind seen on this stage this season. They sing well together, their harmonizing being excellent. They rendered six numbers and in response to hearty applause responded with an encore and went off with the audience wanting more.

Nettie Carroll, assisted by Jack Moore and three young women, presented a sensational wire act. Of course, Miss Carroll's work was the feature of the act, but clever stunts were done by Moore and the three young women. A solid hit was their reward.

E. W.

FIFTH AVENUE

This house gave three shows on Monday and capacity business was done at all of them. An entertaining bill was presented and was well liked.

Zermain and Vellal, a man and women dancing act in number one position, was well received (see new acts).

The Kaufman Brothers, Jack and Phil, presented an act made up of songs and comedy talk and scored a most decided hit, coming in for an encore. They sang five songs and got the most possible out of each. These boys are entertainers to their finger tips. They have ability, pleasing personalities and good voices. Their material is good and they put over in rapid fire fashion. The most of their songs are of the South and they render them well, giving the true darkey touch.

Edwin Stevens and Tina Marshall were seen in an act billed as "Boliver's Birthday," but which is really made up of two separate skits. The first tells a pretty little story of a young girl who is under the care of two grandfathers who are bitterly antagonistic to each other. The girl, who is a favorite with each, is in love and wants to get married, but her grandfathers oppose the match, as neither one likes the young man. The girl, however, sets out to win them over, and by playing one against the other, makes each think he is doing the opposite of the other.

Mr. Stevens played the two old men, giving each a distinct characterization and acting with his usual artistry. Miss Marshall, as the young girl, was charming, and aided in making the skit a success.

In the second skit Stevens appeared as the peddler of a beauty cream and Miss Marshall as a slavey. As in the first skit, these players did capital work and their offering from start to finish was excellent entertainment.

Billy Burke, "the man off the ice wagon," scored heavily. He sang five songs and put each one over with good effect. His enunciation is very distinct and his "high note" finish to each song is effective. Two encores fell to his portion.

Mabel Burke, in number five position, met with her usual favor for her rendering of an animated song.

Greene and Parker, a man and woman, in a clever skit called "At the Depot," came in for a good sized hit. The sketch tells of a black porter at a railroad depot who is in love with a saffron colored female who has stage ambitions. Said female finally decides that it is better to accept the porter with his \$10 per week than to go on the stage. The act is filled with bright comedy lines and permits of the introduction of a dance by the woman and two songs. The man is a capital blackface comedian of the kind who does not have to force the comedy, but is naturally funny. His partner is a good aide.

The Courtney Sisters, Fay and Florence, scored one of the real big hits of the bill. Their act consists of singing popular songs, of which they rendered six. The taller of the two is exceptionally clever. She possesses a very strong, deep toned voice, especially fitted for rendering coon songs, in which she excels. She has a very expressive face and eyes and uses them with telling effect while singing. Her partner is also capable. They came in for two encores and could have taken as many more.

Pat Rooney and Marion Bent closed the bill at the first show and walked away the hit of the bill. They started in with comedy talk and went into a song. Rooney followed with a song and one of his dances, and then Miss Bent joined him in another song and dance. They were called upon to respond to several encores, and Rooney finished with a silly little song, the words of which were thrown on the screen for the audience to sing.

The Two Arleys, acrobats, though billed, did not appear at the first show, but went on at night.

E. W.

CITY

The show was opened by the Archie Dunbar Trio of acrobats. They do flying trapeze stunts with a knack all their own. One of the men puts in bits of comedy that helps out the turn somewhat. They have a good routine and their last stunt is a real thriller. They started things off in fine shape, and earned some well-merited applause.

Jimmy Flynn, a singer with a good voice, followed. He sings several numbers that are of the popular variety, and was well received, taking an encore and several bows. Maurice Whitman and Company are presenting the same sketch with several changes for the better. The support cast has been changed and the line altered somewhat. If such a thing be possible, Whitman's work is much better now than it was before.

The story is as follows: Benny, a young man who has had his head turned by success, wants to leave his wife and baby and go around the world with another woman. His wife goes to the home of his parents and tells them of all that has happened, and asks them to help her. Benny, all excitement, comes home, and tells his father of his intentions. The father tries to dissuade him, but Benny is firm. Bobby, the woman who is concerned in the affair, calls up, and the father, in order to save his son, makes love to her himself, and Benny, thinking that he meant it, turns on him and wants to attack him. The father, angered, throws back Benny's own words at him, and the boy, realizing what he was about to do, is repentant. The father, seeing that his plan worked, forgives him, and all ends well.

The fourth position was filled by Stephens and Lovejoy, a man and a girl, who sing and dance. They open in two, and then change to four. The bathing dance by the girl was well received and the syncopation number was well liked. The team has a good act, and, with a little polish here and there, could hold a feature spot on any bill. The singing is not up to the standard usually maintained by such acts, but the dancing is better than that of other men and girl turns. Their last number, a whirlwind dance, was the best in the act, and earned them four bows. Elinore and Carlton, two women, were next. One of them is a "nut" comedienne and the other a straight. They have a dialogue, the main topic of which is society. The comedienne puts over her gags in an inimitable manner and earned lots of laughs by her clowning. The straight does several imitations of barnyard fowls that are very good. The act is a winner and deserved the reception it got.

The Rajahs, two men and a woman, occupied the sixth position with the best mind-reading act seen on the small time in a long while. They work fast and accurately. The way the woman answers questions put to her by the men and the audience is uncanny. When seen by this reviewer, they were working at a disadvantage, as there was too much noise in the audience, and half of the question could not be heard. For a finish, one of the men sang a Hindu song that pleased.

Klein Brothers followed, and took all the honors that were left. The work of the little fellow gets better all the time and the bits of business he puts in had the house laughing. The only fault with his work is that some of his mannerisms are too effeminate. If he cuts them out, he will be in the first rank of "nut" comedians.

The show was closed by Roy and Arthur, a blackface comedian and a straight. They do juggling with plates and cups. The blackface gets laughs a-plenty from the house by missing the tricks. The way he breaks plates would make even a New England housewife laugh. He had the audience gasping when he took a pile of plates, and kept slipping them all over his body, yet not dropping one.

S. K.

JEFFERSON

After the overture, which is one of the features of every program in this house, the show was opened by Adams and Mangles, two men who have a hoop-rolling and hat-throwing act in which they offer nothing new except a number of gags that all fell flat. They know how to do their tricks, and if they would only pay a little more attention to doing them and less to telling bad jokes, they would make a much better impression than they did on Monday afternoon.

Nick Verga, a newsboy Caruso, was in number two spot, and held the stage for twenty-two minutes. His gags, although by no means new, hit the mark, and he got many laughs out of the audience. He sings well and his numbers were the best thing in the act. For an encore he sang a number of the popular ballad type, in which he was accompanied by a violinist from a box. The audience kept on applauding and he answered by another encore, after which he dragged on the violinist, and took three bows. It is all very well for a performer to respond to the applause of an audience, but he must remember that there are others on the bill.

"A Regular Business Man," a comedy sketch with four people, held the third position on the bill. The story concerns a young lawyer, who has thrown all of his time away and is now left nearly penniless. His stenographer, who is also his fiancée, threatens to leave him, and he asks for an hour in which to make good. While on the way to work he lost his card case with \$100 in it. An elderly lady finds it and returns it to him. His neighbor, H. P. Rockwood, gives the young lawyer a case, of non-payment of rent, and tells him that if he will oust the tenant he will earn \$900, as the lease, which he, Rockwood, wants, is worth \$18,000.

It develops that the tenant is none other than the woman who returned his case. The young fellow, determined to make good, forces Rockwood to pay him \$9,000 for the lease, and then, with \$1,000 as his commission, rushes out with his stenographer to get married, having made good. The sketch is a real comedy offering, and will go on any bill. The work of the young lawyer is full of pep, and he puts in bits here and there that helped out somewhat, although they were not needed. There has been a change in the supporting company, and the role of Rockwood is in better hands now than it was when last seen by this reviewer.

The bill was split here by a Hearst-Pathé News reel, after which the vaudeville was resumed by McIntosh and His Musical Maids. This act carries three women and a man. They play on various instruments, and play them well. A sword dance by one of the girls was well executed, and liked by the audience. The end, however, is the best part of the act, for there is where the pep comes in. All this turn needs to make it a big timer is a little more pep.

The Leo Zarella Duo were on fifth. The act consists of a man and boy, who do original acrobatic stunts. They work hard and have some stunts that are not done by any other act of its kind. Their closing stunt is the best in the act and had the audience gasping with fear.

The Phun Phiends, a musical tabloid, followed and pleased. The work of the comedian is the redeeming point of the act, which has no plot and consists mainly of bits. The principals and chorus work hard, however, and whatever applause they got they deserved. One of the girls sang a patriotic number that was appreciated, and then did some good high kicking.

Harris and Manion, a rube and a straight, followed, and with their talk on the opera and songs, earned three bows. The show was closed by the Phillys Family and their high school horses in a riding act.

The picture was not shown, due to the lateness of the hour.

S. K.

VAUDEVILLE

LAURA HOPE CREWS & CO.

Theatre—*Royal*.
Style—*Playlet*.
Time—*Twenty-two minutes*.
Setting—*Special full stage*.

Laura Hope Crews and her company of five present a condensed version of Sardou's "Divorcons." The adaptation was made by Thompson Buchanan, and, in putting the several acts into one he has had to leave out many of the best situations, preserving some in modified form. It is doubtful if the result will succeed in vaudeville, as it is somewhat lengthy and a bit too subtle in its comedy for the average vaudeville audience.

In the sketch version the plot runs as follows: Cyprienne is in love with Adhemar and desires a divorce from her husband, Henri. Her lover tells her a new divorce bill has passed which enables her to be freed simply for the asking. She thereupon adopts Adhemar as her husband.

When she sees Henri going out alone, however, she becomes jealous and begins to regret her step. He tells her he will be her lover, and they instantly start deceiving the new husband exactly as she deceived Henri ten minutes before. She confides to him that he is nice as a lover, but a bore as a husband, and he tells her all men are like that, in which epigram is admirably condensed the French attitude toward marriage. Adhemar then comes in and discovers her already receiving him. He calls the police, who start to arrest Henri and Cyprienne until they learn that they are really married. Adhemar has lied to her about the new divorce law, and he is carried off by the police, while the newly-in-love husband and wife remain.

The acting is excellent throughout, all the parts being well taken. At the showing the audience seemed to be about ten lines behind all along, and the act met with little applause. Miss Crews should get a better vehicle. This one may draw those who have heard of the play and think it is interestingly off color, but it will not entertain them to any great extent. P. K.

VAUGHN AND DREAMS

Theatre—*Royal*.
Style—*Singing*.
Time—*Twelve minutes*.
Setting—*In one*.

Vaughn and Dreams present a decidedly entertaining singing act, consisting of four well diversified numbers. The team consists of two girls, one a pianiste and the other a vocaliste possessing a contralto voice of unusual strength and sweetness that gives the turn a touch of genuine novelty. The contralto renders a song at the opening which sends the act off to a flying start. This is followed by a duet, which brought out the harmonizing abilities of the duo perfectly. The turn should meet with favor with the average audience, inasmuch as its routine has been selected with an idea of pleasing all classes of music lovers. The surprise opening is a factor that also adds considerably to the value of the act. P. K.

MANNING, FEENEY & CO.

Theatre—*Proctor's 125th Street*.
Style—*Singing and comedy*.
Time—*Twelve minutes*.
Setting—*In one*.

Two of these men work straight, and the other is a Jewish comedian. All wear evening clothes. The comedy consists in the Jew's breaking up every song they start, whereat they abuse him. The two straights have fair voices, but no delivery nor personality. Their act is filled with old stuff, and doesn't seem to have much chance. P. K.

NEW ACTS

(Continued on pages 19 and 33)

EFFIE SHANNON AND CO.

Theatre—*Palace, Staten Island*.
Act—*Dramatic*.
Time—*Fifteen minutes*.
Setting—*Dressing room*.

Effie Shannon presented her new act "Her Bit," by Fenimore Merrill, here the first half of the week.

The turn is a patriotic one, in which Miss Shannon, playing the part of Jane Chase, a well known actress, persuades a young tennis champion, who is "crazy after her," to enlist in the army to take the place of her son, who has been killed. Although not as entertaining as Miss Shannon's "Champagne," which she presented last year, this act goes over very well on account of its patriotic appeal. Miss Shannon is supported by William Raymond as the tennis player, Lizzie Good, as the maid, and Fred Ozab, as the stage manager.

The sketch is laid in the dressing room of the star. She arrives a few minutes before the curtain rises, and is greeted by Archie Blair, a tennis champion, who is in love with her. Before he entered, the maid tells Jane that her son is making good in France with the army, and that Blair is a lazy, good for nothing, who should be in the army. Then, in a late extra, the news comes that her son has been killed in action.

Miss Shannon then sees that the maid is right and, in a long appeal, convinces Blair that he should be in the army, and he hurries off to enlist, with the parting cry that he ought to make a good bomb thrower with his tennis training.

The manager then tells Miss Shannon that they will cancel the show on account of her son's death, but she goes on with the words, "What right have we to be human?"

The act went over well when presented here. It was produced under the direction of Johnson Briscoe. H. S. P.

LEO DELANEY AND CO.

Theatre—*Proctor's 58th St.*
Style—*Playlet*.
Time—*Sixteen minutes*.
Setting—*Full stage*.

"Making a Movie Real" is the title of a diverting little playlet, which serves to introduce to vaudeville Leo Delaney, for the past five or six years one of the country's favorite moving picture stars. The sketch was originally presented by its author, Willard Mack, at the Palace last season, when he played the part now assumed by Delaney.

The action of the piece takes place in a motion picture studio and relates to the filming of a scene for a movie. All of the familiar characters are there to give the piece atmosphere. The leading man of the film company (Delaney) has been dissipating, according to the action. This estranges him from his wife, who is carrying on an affair with the juvenile. During the photographing of a scene the leading man accidentally shoots the juvenile through the property man placing a loaded, instead of a blank cartridge, in the revolver used. There is a bit of melodrama here, very well carried out. The playlet contains lots of good laughs, being especially strong in the matter of comedy dialogue and situations. The closing line puts the act over to a big laughing finish.

Delaney proved to be an excellent actor, with a good speaking voice and fine stage presence. The company of five is competent in every way. The act should draw very well anywhere through Delaney's popularity with the public, earned by his long and successful picture career. H. E.

JOSIE HEATHER

Theatre—*Riverside*.
Style—*Character singing*.
Time—*Seventeen minutes*.
Setting—*In one*.

Josie Heather, the English comedienne, is offering a well put together character singing act, appropriately costumed in which she is ably assisted by William Casey, Jr., who furnishes the piano accompaniments, and Bobby Heather, a young miss who joins in the chorus of the songs and also does a clever dance.

Attractively attired, Miss Heather first sings "Boys in Blue," next in crinoline costume of the period of 1850, she renders "You Don't Have to Imagine," then a Scotch song in which Bobby Heather, dressed in kilts, joins in the chorus and dances.

Dressed as a slavey she then offers "When the Boys Come Home," in which she is joined by Bobby dressed in khaki and the act finishes with a well executed dance number by both to the accompaniment of a patriotic medley.

Between Miss Heather's numbers, Mr. Casey plays popular selections and in a light tenor effectively rendered "Homeward Bound."

The act is a pleasing one and will fit well on almost any bill. The only fault which could be found with the offering is due to the fact that Miss Heather in her singing does not enunciate as clearly as might be wished. W. V.

SAXON AND CLINTON

Theatre—*Hippodrome, Chicago*.
Time—*Fourteen minutes*.
Style—*Character and singing, piano*.
Setting—*One*.

Following several seasons with a "single act," Pauline Saxon, heretofore and still known as the "Sis Perkins Girl," has taken a partner, Fred Clinton, who joined her "somewhere in California." The turn, still showing the single of Miss Saxon in its entirety, has been embellished by the addition of the piano talent, voice and personality of the male member.

He begins it with an appropriate recitation, and then, with the aid of some comic signs upon an easel near the piano, signifying what shall happen, plays for the first straight number, then the "Sis Perkins' Daughter" (rube), an impersonation of Mr. Perkins, all by Miss Saxon, and a closing straight song, worked double. As a team they shape up well and present a very satisfying turn. Ton.

WARNER AND ASTER

Theatre—*Olympic*.
Style—*Songs and dances*.
Time—*Nine minutes*.
Setting—*In one*.

Warner and Aster are two boys who open with a selection. They are dressed in military outfits and then go into a dance. One of them afterward goes off and the other does a single.

The next bit is of a preacher, and is a laugh winner done by the first of the two who is joined later by the second boy, also in the cloth of the Gospel. They go into their double dance and then announce that they will give their conception of the ancient Egyptians doing a modern eccentric dance. They then appear in the garb of Egypt and go through a dance that is a corker. Laugh after laugh was brought out at the Olympic with this number. The boys should be on in an early spot on the better small time. L. R. G.

LARRY SIMPSON AND CO.

Theatre—*Harlem Opera House*.
Time—*Eighteen minutes*.
Style—*Comedy sketch*.
Setting—*Special*.

The action of the piece, entitled "The Road to Reno," takes place in the office of a hotel in a one-horse town, where the inhabitants, if there are any, besides the hotel keeper and his help, are still voting for Lincoln. At the opening, one of the rubes, in trying to hide a bottle of liquor, places it in the ice cooler in which the maid later on places a cake of ice. That breaks the bottle, and the result is highballs from the tap.

A couple enter who are on their way to Reno and wish a room. They are given the only two rooms in the shack. The girl wishes a room with a bath, and the innkeeper's handyman brings in a small bath tub and a kettle of hot water. The handyman is also the sheriff, and when he discovers that the couple are on their way to Reno, he immediately takes the case into his own hands and tries it right there. The result is that the couple make up and live happily ever after.

The lines are spicy, and full of life. The acting on all sides is without a flaw, and is as natural as it could possibly be. Larry Simpson would have to go a long way to find a vehicle better than the present. The audience at the Harlem Opera House liked the act greatly. L. R. G.

VICTOR MOORE

Theatre—*Palace, Staten Island*.
Act—*Comedy recitation*.
Setting—*Plain drop*.
Time—*Fifteen minutes*.

Moore enters in one of his grotesque make-ups and, after spinning a line of talk about his singing, he decides not to sing and leaves the stage. The stage manager then appears, informs the audience that it is an amateur night, and that Moore is the first number, with a tragic recitation entitled "The Awful Fire." Moore appears then with another funny make-up and, after inducing the manager to act as prompter, starts in with his act. Most of the comedy is good, although a lot depends on slap-stick action such as he does in the films.

Moore's personality puts the act over in good shape. At the end of his piece he yells to the woman to jump, and a dummy is thrown out of the wings into his arms. The act is good, and should go wherever presented. H. S. P.

CABARET DE LUXE

Theatre—*Hippodrome, Chicago*.
Time—*Fifteen minutes*.
Style—*Singing, dancing, music*.
Setting—*Full stage, special*.

With the everlasting "jazz" band of four pieces accompanying and working throughout the turn, this act starts with a double dance by two girls, probably a duo of high-kicking English maids, and followed by musical numbers featuring a bushy haired fiddler and the saxo player, who has an inclination to "work up" his tunes too much. A song by another woman and then another kicky dance by the first couple, is followed by a speedy tango by the singer and a male dancer, and a finale by the company that is all action. For the most part the act has been thrown together with a sure-fire and get-there aim and holds a couple of kicking girls and a violinist of no mean ability. But it has possibilities reaching a higher standard, that, if developed, will eventually land the act among the headliners. Ton.

DRAMATIC and MUSICAL

"SEVENTEEN," BOOTH TARKINGTON NOVEL, MAKES CLEVER PLAY

"SEVENTEEN."—A comedy in four acts, dramatized by Hugh Stanislaus Stange and Stannard Mears from Booth Tarkington's novel. Produced Monday night, Jan. 21, at the Booth Theatre.

CAST.

Mr. Baxter.....	Lew Medbury
Jane Baxter.....	Lillian Ross
Mrs. Baxter.....	Judith Lowry
William Sylvanus Baxter.....	Gregory Kelly
Johnnie Watson.....	Nell Martin
May Parcher.....	Beatrice Maude
Lola Pratt.....	Ruth Gordon
Genesis.....	George Gaul
Joe Bullitt.....	Morgan Farley
Mr. Parcher.....	Eugene Stockdale
George Cooper.....	Paul Kelly
Ethel Boker.....	Agnes Horton
Wallie Banks.....	Arthur Wells
Mary Brooks.....	Henrietta McDannel

Stuart Walker, who distinguished himself for originality when he founded the Portmanteau Players, has added another feather to his cap in his production of "Seventeen," which kept the audience at the Booth in continual laughter on Monday night, and which will, if evidences hold good, amuse many audiences for a long time to come.

The dramatists have followed closely the original stories of Booth Tarkington, selecting for their dramatic purpose the best incidents, although it is regrettable that some of those which were most delightful in the reading were impossible of inclusion. Out of the chaotic and disconnected incidents of the book they have woven a four-act play which has unity and gradual building of interest.

The principal incident is the dress suit part of the story. Willie Baxter, the seventeen-year-old youth who is in love with the visiting girl, steals his father's dress suit in order to impress her at her party. The climax comes in the party scene, when the negro servant, Genesis, innocently exposes the origin of the clothes worn by the hero.

As a study of character and atmosphere rather than as plot the play has its greatest value. As staged by Stuart Walker the middle western town and its characters are true to life, giving an impression of reality that one seldom sees on the Broadway stage. The splendid character drawing of the author has been transferred by both the adaptors and the actors.

The whole comedy of the story consists not in the incidents themselves, but in the hero's attitude toward them. To Willie Baxter the whole series of accidents is a sombre tragedy. He, as is the manner of adolescent youth thinks he is far more grown up than his elders far more capable of feeling and gifted with faculties unrecognized by the world. He is misunderstood grossly by everyone, especially his parents, who look on him with sympathetic amusement. And his life is made particularly miserable by his ten-year-old sister, the demon of the home, who is even less impressed by her brother.

Gregory Kelly, an actor very near the age of the character he portrays, and therefore probably more capable of understanding the part than an older performer would be, gives a performance which puts him in the top class.

Next in acting honors comes Lillian Ross, who plays the ten-year-old sister with malignant cleverness. Her work was intensely real and amusing. Ruth Gordon played the role of the girl whom Willie loves, and she carried to her interpretation all the coyness and affectation the character demands.

WHAT THE DAILIES SAY.

Herald—The novelty of the season.
World—Capital entertainment.
Times—Amusing.
Sun—Delighted the audience.
Tribune—Has sentimental appeal.

BROADWAY TO SEE MARIONETTES

Norworth and Shannon will present Tony Sarg's Marionettes at the Norworth Theatre for a series of special matinee performances, beginning Tuesday, January 29, and continuing thereafter on every Monday, Tuesday, Thursday and Friday afternoons. These marionettes were first seen at a recent showing at the Neighborhood Playhouse on Grand street.

STUDENTS TO PLAY AGAIN

The American Academy of Dramatic Arts will give its second matinee of the season on Friday afternoon, Jan. 25, in the Lyceum Theatre. "Harvest," a play in three acts, by Lennox Robinson, will be presented for the first time in this country. "The Moonlit Way," a play in one act, by Sada Cowan, will precede the longer play.

PAYS RECORD PRICE FOR PLAY

LONDON, Eng., Jan. 15.—It now transpires that Albert de Courville had to pay a record premium to secure "Cheating Cheaters" for production here, owing to the competition among local managers for the English rights to the play. De Courville will present it next month at the Strand Theatre.

MOVIES GET BRADY THEATRE

The Forty-eighth Street Theatre is this week given over to a motion picture version of "Masks and Faces" with Forbes Robertson and Irene Vanbrugh in the leading roles, while Barrie, Pinero and Shaw, among other well-known persons, take part in an introductory scene.

WOODS ACQUIRES POLLOCK PLAYS

A. H. Woods has acquired the production rights to Channing Pollock's latest play, "Roads to Destiny," founded on O. Henry's story of the same name. Woods has also secured the rights to another Pollock play now in the writing and as yet unnamed.

SHUBERTS GET HITCHCOCK SHOW

The Shuberts have taken over the management of "Follow the Girl" from Hitchcock & Goetz and will soon produce it in New York with a cast including Margaret Romaine, Walter Catlett, William Danforth and Jobyna Howland.

SACKS TO GIVE "LILAC DOMINO"

LONDON, Eng., Jan. 15.—J. L. Sacks, who secured the English rights to "The Lilac Domino" on his American trip last Summer, is preparing to give it a provincial tryout next month, after which he will bring it to London.

NEW HAVEN SEES "FANCY FREE"

NEW HAVEN, Conn., Jan. 17.—"Fancy Free," a musical comedy by Dorothy Donnelly and Augustus Barrant, was produced to-night at the Shubert Theatre. The cast includes Clifton Crawford, Harry Conour and Marilyn Miller.

ZIEGFELD TO STAR WILL ROGERS

Will Rogers, of the Ziegfeld "Follies," signed a contract with F. Ziegfeld, Jr., last week by the terms of which he is to be starred in a new musical comedy next season.

CORT SIGNS BEAUTY

Constance Huntington has been engaged by John Cort to appear in "Flo Flo," now running at the Cort Theatre. Miss Huntington is a well-known beauty.

BURNETT GOES WITH EDESON

Rexford Burnett has signed to play the role of a young boy in Robert Edeson's new play which will soon have a production.

"SEVEN DAYS' LEAVE" WINS APPROVAL OF BROADWAY AUDIENCE

"SEVEN DAYS' LEAVE"—A four act melodrama, by Walter Howard, arranged for the American stage by Max Martan. Produced Thursday evening, January 17th, at the Park Theatre.

CAST.

Rev. John Sharrow.....	Frank E. Jamison
Kitty Sharrow.....	Miriam Collins
Mrs. Keys.....	Alice Belmont
Percy Skindles.....	Edwin Taylor
Colonel George Sharrow.....	H. Cooper Cliffe
Captain Cornelius Keys.....	Galwey Herbert
Lord Arthur Pendennis.....	Percy Ames
Lady Mary Heather.....	Elizabeth Risdon
Stephen Darrell.....	Frederick Perry
Madame Constance Morrell.....	Evelyn Varden
Captain Paul Lamonde.....	Edwin Forsberg
Major Terry Fielding.....	William J. Kelly
Edgar Parsons.....	Warren Hill
Fritz Oberdorf.....	J. Fred Holloway

To Walter Jordan is due the chief credit for bringing this, the third, English-made play on the war to New York within a few weeks. The first two have been well received, and judging from its reception on the opening night, "Seven Days' Leave" is likely to find favor also.

The story tells of an Irish-American who is an officer in the British Army, and is spending a seven-days leave at the home of Lady Mary Heather, his sweetheart, in London. This officer, Major Terry Fielding, has invented a new instrument for locating and destroying submarines, and carries the plans with him.

These plans are stolen by Madame Constance Morrell and Captain Paul Lamonde, German spies, who are passing as Belgians. It then devolves upon Fielding to get the papers back or, failing in this, sink the German submarine, laying off the coast, to which they have been taken.

Incidental to this a convoy of American transports is approaching the English channel, which are threatened with destruction, and these, of course, must be saved. With this end in view, Fielding makes ardent love to Madame Morrell, and succeeds in trapping her as she is about to swim to a buoy to give the fatal signal to the submarines. He then gets Lady Mary to take the place of the woman spy and give a signal that causes the submarines to rise and be destroyed by cruisers. This effect is capably produced by means of motion pictures.

In the end the major and Lady Mary are to wed, and the spies face a firing squad.

William J. Kelly did good work as Major Fielding, and Elisabeth Risdon made a pleasing heroine.

Evelyn Varden and Edwin Forsberg were sufficiently villainous as the spies to win hisses. The others in the cast lent good aid.

The production has been well staged.

WHAT THE DAILIES SAY.

Times—Received with enthusiasm.
Tribune—Really, truly melodrama.
Herald—Brisk melodrama of war.
Sun—Wins vociferous applause.
World—A scenic melodrama.
American—Should hold its own.

"THE COPPERHEAD" PRODUCED

NEW HAVEN, Conn., Jan. 21.—"The Copperhead," a Civil War drama by Augustus Thomas, adapted from a story by Frederick Landis, was produced here this afternoon by John B. Williams. The company includes Lionel Barrymore, Raymond Hackett, Eugenie Woodward, Doris Rankin, Albert Phillips, Evelyn Archer, Gladys Burgett, Ethelbert Hales, William Norton, Harry Hadfield and Chester Morris. From here the company goes to Boston for two weeks and thence to New York.

OPENING DATES AHEAD

"Girl o' Mine"—Bijou, Jan. 29.
"Josephine"—Knickerbocker, Jan. 29.
"The Madonna of the Future"—Broadhurst, Jan. 29.
"Success"—Harris, Jan. 29.

OUT OF TOWN

"Lightnin'" — Washington, D. C., Jan. 29.
"The Love Mill"—New Haven, Conn., Jan. 29.
"Love Forbidden"—Washington, D. C., Feb. 8.
"The Rainbow Girl"—Baltimore, Feb. 11.

SHOWS CLOSING

* "The Naughty Wife"—Harris, Jan. 26.
"Lord and Lady Algy"—Broadhurst, Jan. 26.

"TOOT-TOOT" MILDLY RECEIVED

WASHINGTON, D. C., Jan. 18.—"Toot-Toot," the musicalized version of "Excuse Me," which had well merited success several years ago, was shown at the National Theatre here, Monday night, and the consensus of opinion is summed up in the expression of one of the local critics who said, "We still think 'Excuse Me' was an exceedingly clever comedy." The music of "Toots-Toot" is by Jerome Kern.

"SICK-A-BED" PRODUCED

PITTSBURGH, Pa., Jan. 22.—"Sick-a-Bed," a comedy by Ethel Watts Mumford, was produced at the Pitt Theatre here to-night. The cast includes Mary Boland, Edwin Nicander, George Parsons, Dallas Welford, Charles E. Evans, John Flood, Marie Newcomb and Julia Ralph. The play was staged by Edgar MacGregor, and is produced by the Pitt Theatre Company, by arrangement with Klaw & Erlanger.

GETS ANOTHER LONDON HOUSE

LONDON, Eng., Jan. 17.—Gilbert Miller has just taken a lease on the Savoy Theatre, in which he will present "Nothing But the Truth" next month. This makes the third theatre in London controlled by this young manager, the others being the Globe, in which he is presenting "The Willow Tree" and the Garrick in which Miller and Hawtrey are presenting "The Saving Grace."

"IRISH CINDERELLA" CLOSES

W. H. Montgomery and wife (Daisy Carleton) arrived in New York last week. "The Irish Cinderella" company, of which they were members, having closed in Piedmont, W. Va., because of the difficulty in moving the show.

PARIS TO SEE "PALS FIRST"

The producing rights of "Pals First" for France have been acquired through Oscar Osso, agent for the French Society of Authors. Jean Coquelin, son of the famous Coquelin, will play the role created here by Tom Wise.

LONDON TO SEE COLLIER PLAY

LONDON, Eng., Jan. 15.—Alfred Butt and Gilbert Miller will produce "Nothing But the Truth," at the Savoy Theatre, early in February, with a cast including A. E. Matthews, Paul Arthur and O. B. Clarence.

WILL REVIVE "FATE DECIDES"

"Fate Decides," Vincent Lawrence's play, which was produced by Henry W. Savage, has been revised by the author and preparations are now under way for its revival in the early Spring.

ASHTON STEVENS WRITES PLAY

LOS ANGELES, Cal., Jan. 21.—"Mary's Way Out," by Ashton Stevens, is being produced here this week at the Morosco Theatre. Bertha Mann is playing the leading role.



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WHY NOT A THEATRICAL MAN?

In view of the trouble that is being experienced by the government in handling transportation problems connected with the transference of troops, would it not be a good thing to put some big, broad-gauged amusement company booking man on the job and see what he could do towards clearing up the tangle into which affairs have wound themselves. Many worse steps could be taken.

Take, for instance, John Ringling and his staff of booking men. Mr. Ringling for years has been engaged in piloting about the country one of the largest organizations that is or ever has been carried on any railroad in the country. Every step, every move, made by the huge circus of which he is the proprietor, has had to be planned out ahead in order that the organization could keep going. Yet, despite the fact that the job was tremendous, his attraction has for years pulled up stakes in one town late at night, packed itself into cars and burst upon another city, miles away, before the dawn had brightened the sky.

Is it not within reason to believe that such a man, given the powers that rest in the hands of the Director-General of Railroads, would soon bring order out of the chaos into which the railroads of the country now find themselves? It might be a rough cure that he would employ for the treatment of the sick transportation system, but it is safe to say it would be an effective one and would start things moving as they have not moved for some time.

And Mr. Ringling is only one of several theatrical men whose knowledge of how to get results would be very valuable to the government were they given an opportunity to put them into execution. There are men in the big booking agencies of the country who have spent practically the better part of their lives in devising the best way to keep organizations moving in all parts of the country. Their experience has taught them much that would be of great service in helping Uncle Sam move the boys that are to whip the Kaiser.

THE THEATRE SHOULD BE PROUD

The fact that President Wilson last week saw fit to change the day on which the theatres of the country should be closed, in deference to the request of theatrical men, shows plainly in what light the theatrical industry of the country is viewed by the nation's highest executives. Any person or body of persons, industry or organization that can go to the capital of a nation and have its requests honored as was that of the theatrical profession last week, can feel proud of itself.

At this very moment there are men and organizations by the score in Washington who cannot even get a hearing upon requests that they wish to make of the government. They have camped there and sought every possible means to bring about a hearing for their cause. But it has all been to no avail. They cannot even get within the Presidential chamber.

But with the theatrical delegation it was different. The men of the theatre had no trouble in being admitted to see the President and, when they were, were received more as friends than as a delegation come to ask the changing of a national edict. And because they were fair enough to make no unreasonable demands, their request was granted, even though it changed an order that had been deemed of the most vital importance to the greatest effort that the United States has ever undertaken.

The attention paid to the theatrical profession through the revoking of the Garfield order, almost amounts to an honor of which everyone, no matter how remotely connected with the theatre, may be justly proud.

THE MEMORY OF MR. WATERS

What is the matter with the memory of Walter W. Waters in the investigation now being made into the financial affairs of the White Kats? It appears to be exceedingly poor. From a beginning where he failed to remember only unimportant details of the affairs of the organization, it has now reached a stage where he seems to have no recollection whatsoever of matters which were of vital significance to the order that had appointed him its secretary, with the duty of looking after their affairs and knowing something more about them than "I don't remember."

Waters, upon the witness stand at the investigation before Referee Louis Schuldenfrei answers query after query presented to him by Attorney Sapinsky, appearing for Goldie Pemberton, with the same answer, "I don't remember." And the referee has but little better success with him. Under the stimulus of the questions of the court, he knows little more than when being interrogated by the attorney.

This is not likely to go much further, however, for the referee, on several occasions at the last hearing, exhibited irritation when, after a painstaking attempt to bring out some point, all his efforts and time were brought to naught by the reply of the witness that "I don't remember." There is a limit to such replies and it would not surprise some of those who attend the hearings if that point was not near at hand.

HARCOURT COMES BACK

Editor, NEW YORK CLIPPER:

Dear Sir—This letter is to contradict and disprove statements made in a recent weekly theatrical publication, alleging the use of photographs and name of Mr. Willard (The Man Who Grows).

There is in the office of Roger Tolomei, 55 West Twenty-eighth Street, New York City, a program for each day of my engagement in South America, together with a copy of my contract, all reading Harcourt, and not Willard.

There is, besides, personal proof through brother artists of the National Vaudeville Association, that the alleged statements published are untrue, false and slanderous.

A gift of nature needs no other name but my own attached to it, and I take this opportunity to sign myself, as I always have, Respectfully yours,

HARCOURT, That Growing Man.

N. V. A. Club.

Answers to Queries

W. L. B.—The Kinkaid Kilties are playing the Pantages Circuit.

L. D. S.—Vaughn Glaser has a permanent stock company in Detroit, Mich.

S. S.—"Around the World in 80 Days" was first presented by Kiralfy Bros.

P. D. R.—Evelyn Varden has been prominent in stock for several seasons.

T. S. Y.—Maude Adams was leading lady for John Drew before she became a star.

V. O. B.—Buster Keaton is in pictures. He appears in the Fatty Arbuckle comedies.

G. A. R.—You are thinking of Katie Mayhew. Stella Mayhew never played "M'liss."

C. K. P.—Anna Eva Fay is still playing vaudeville. She was in Fargo, N. Dak., last week.

L. F. L.—At the outbreak of the present war, De Reszke was giving vocal instruction in Paris.

K. M. E.—It is the same Charles Wayne. Eva Tanguay and Anna Caldwell were in the same company.

M. J.—It is the same Lew Dockstader. He conducted his minstrel company in New York for three seasons.

N. W. N.—Robert Le Seuer is leading man of the Cornican Players at the Strand Theatre, Bayonne, N. J.

W. V. W.—Annette Kellermann has returned to vaudeville. She will be seen in New York early next month.

O. R. T.—George Thatcher was the star of "Africa." Otis Harlan was the featured member of the company.

Q. R. S.—Arthur Albro sang the tenor role in "Gypsy Love" in which Marguerita Sylva starred several years ago.

B. M. M.—Louise Drew is the daughter of John Drew and is now appearing in his support in "The Gay Lord Quex."

F. D. W.—Oliver Morosco was prominent as a stock manager long before he came to New York as a producer.

X. Y. Z.—"Ben Hur" was originally produced at the Broadway Theatre. "Little Nemo" was presented at the New Amsterdam.

A. M. D.—George Broadhurst had written numerous successes before "The Man of the Hour," notably "What Happened to Jones."

A. D. R.—Sam Bernard and Louis Mann were members of the Weber and Fields Company at different times. Mann followed Bernard.

L. L. L.—"The Old Homestead," as a full length play, was first played by Denman Thompson in New York at the Fourteenth Street Theatre under the managerial direction of J. M. Hill.

S. Y. D.—Wagenhalls and Kemper have made no productions for several seasons. Last Spring it was announced they were to re-enter the producing field, but up to the present they have not done so.

C. A. A.—"The Power of the Press" was used as the title of a play produced more than twenty-five years ago. John E. Kellard, Fraser Coulter and Minnie Seligman played leading roles in the production, which was given at the Union Square Theatre.

Rialto Rattles

SOUNDS REASONABLE

Correspondent wants to know why we don't print Strand as well as Rialto Rattles.

MOVING PICTURES

Harry Fox says he was a moving picture star all right until some one moved the picture.

NOT AN ANIMAL SHOW

Harry Reichenbach wants the world to know that "Tarzan of the Apes" is not an animal show.

SHAMELESS CONFESSION

"Cheating the Public" is a paying proposition at the Lyric Theatre, according to the Fox publicity department.

DON'T RAISE 'EM OUT

Raise the prices of admission, loudly yells a movie magnate. Lots of people are having trouble raising the present prices.

CAN'T BLAME 'EM THOUGH

Florence Short says she hopes she has a long season, while Anna Little refuses to play anything but big parts. No wonder they say actresses are temperamental.

NOTHING NEW

Being ordered to close may be something new for the managers, but it is certainly an old story for many an actor who played for Sunny Gus in the "good old days."

TIGHT MONEY NOTE

"Dodging a million" is the title of a new popular movie star, who will be seen shortly. So the movie stars won't even accept a million now, without dodging.

SOME CONSOLATION

Many an actor read the panning accorded the National Fuel Administrator last week by the daily papers, and concluded that critics weren't such bad fellows, after all.

ITS WATERPROOF

The rainy season will not have any effect on the Los Angeles run of "The Flame," according to California papers. Must be wetless water. Or maybe it's a fireless flame.

BY REQUEST

Song by the entire company. "We are going to work on Monday, by request," after which the managers will respond to an encore with "Every day'll be Monday, bye and bye."

HITLESS DAYS, TOO

Heatless days are bad enough, but hitless days are not so good either, as a w.k. vaudeville actor snazely observed to his partner after the act had flopped at the Monday matinee.

MAKE 'EM COLDLESS

Coldless theatres are a tough proposition, but coldless audiences wouldn't be such a poor invention, opines Billy Quirk, after having finished a tour of the principal cities of Long Island.

THINK OF THAT

Only nine hundred and twenty small-time talking acts are now using the "women are good soldiers, because they are not afraid to face powder" gag, as against nine hundred and thirty-two a month ago.

MORE PROFESSIONAL JEALOUSY

"Trotsky and Lenin threaten to split" is a current newspaper report. That's always the way with those new talking acts. The minute they get in each one wants to grab off the centre of the stage.

COULDN'T FOOL THE CAPTAIN

When Fred Rath was called to the colors recently he was asked to give his occupation to the officer in charge. "I'm a scenario writer," proudly said Fred. "I know, but what do you do for an honest living?" asked the officer.

MELODY LANE

STERN & CO. WIN COPYRIGHT SUIT

**Court Holds That Copyright of Medley
Orchestration Is Separate Prop-
erty from That of Song**

Justices Ward, Rogers and Hough of the United States Circuit Court of Appeals have handed down an interesting opinion in a copyright case brought by Shepard N. Edmonds, a colored song writer, against Joseph W. Stern & Co., the music publishers.

In 1910, Edmonds transferred to Stern & Co. the rights to the song, "You Can't Fool All the People All the Time," and by the assignment authorized the publishers to make and sell orchestrations free of royalty. Stern & Co. copyrighted and published the song with words and music and separately copyrighted and published various orchestral and other arrangements of the number from which the words were omitted.

In 1907 Stern & Co. reassigned to Edmonds the copyright of the song. Nine years later, in 1916, Edmonds recorded the assignment and after several persons had purchased a few copies of the orchestral arrangement which was issued in a medley arrangement instituted a copyright infringement suit in which he claimed that the sale of these copies of the orchestral arrangement constituted an infringement of his copyright of the song.

The Circuit Court of Appeals in rendering its decision held that the copyright of the orchestral arrangement was a separate property from the copyright of the song and was not included in the reassignment of the song to Edmonds.

The Court accordingly held that the sale of the copies of the orchestral arrangement did not violate the copyright of the song and dismissed the complaint.

KORNHEISER GETS A SURPRISE

While Mr. and Mrs. Philip Kornheiser were at the theatre on Saturday night their apartment was raided by thirty uninvited guests who concealed themselves in the darkened rooms, and when the couple returned around midnight gave them the fright and surprise of their young lives.

The occasion was the thirty-third anniversary of the birth of the Feist professional manager, and the party made merry until daylight.

As a remembrance of the affair Phil is wearing several attractive and valuable pieces of jewelry, presented him by his friends and admirers.

MINSTREL SINGS SOLMAN BALLAD

J. Lester Haberkorn, who is a big favorite with the Neil O'Brien Minstrels, has just added Alfred Solman's new ballad, "Absence Brings You Nearer to My Heart," to the attractive programme offered by that organization.

Haberkorn's rendition does full justice to the beautiful number which combines fine melody, effective contrasts and appealing simplicity in admirable proportions. This new Solman number is published by M. Witmark & Sons.

"TRAIL" SONG IN THE WEST

Nellie and Sara Kouns, the talented singers, whose vocal art is a constant delight wherever they appear, have recently added to their repertoire, the song sensation, "There's a Long, Long Trail."

They are singing it over the Orpheum Circuit, and so great is their success with it that they intend to retain it as a feature number for the balance of the season.

M. Witmark & Sons are the publishers of this number.

STERN SONG IN SIX THEATRES

"Send Back Dear Daddy to Me," the new Joseph W. Stern & Co. song, was featured in six of the local vaudeville houses last week.

FEIST SONGS AT THE ALHAMBRA

Thirteen songs from the catalogue of Leo Feist were sung at every performance at the Alhambra Theatre last week, when a vaudeville carnival was in progress.

The carnival was made up of the usual bill with the addition of a half dozen feature acts, which made the occasion a most pleasant one to the large audiences which attended each performance.

Among the new Feist songs which were introduced were, "In the Land of Wedding Bells," the new Ernest R. Ball songs, "With All My Heart and Soul" and "There's a Little Bit of Devil in Your Irish Heart." Grant Clarke's comedy novelty, "There'll Be a Hot Time for the Old Men When the Young Men Are Away," "Tom, Dick, Harry and Jack," the new patriotic song, "It's a Long Way to Berlin," "Homeward Bound," "Over There," "I Wish I was in the Land of Cotton," "Struttr's Ball" and several others.

Many Feist songs were also featured at the Palace, Royal, Riverside, Colonial and other theatres.

STARS SING VON TILZER SONGS

Harry Von Tilzer is feeling much gratified over the manner in which vaudeville headliners are accepting his new songs. During the past week over a score of the best known artists put one or more of his new numbers in rehearsal and several are already singing them in the local theatres.

Among the headline acts to introduce his numbers in the local theatres this week are Van and Schenck, and the Courtney Sisters. Both acts are featuring "Give Me the Right to Love You," and the new novelty, "If They Ever Put a Tax on Love."

NOVELTY WAR SONG SCORES

The new Witmark novelty war song, "I'm Going to Follow the Boys," by Jimmie Monaco, is scoring a big success with many of the best vaudeville artists. Elizabeth Murray, one of the first to introduce it, sang it at the Palace Theatre recently, where it met with much success, and this talented singer has announced her intention of keeping it in her act for the remainder of the season.

MURPHY CHANGED HIS MIND

Stanley Murphy, who, before he took up song writing as a profession, was a character actor of ability, has changed his mind about going into vaudeville with his writing partner, Henry I. Marshall.

The new act was all laid out and ready for rehearsal when Murphy, who has been off the stage for five or six years, suddenly announced that he lacked the nerve to go ahead.

EDWARDS WANTS COAL HANDLERS

Gus Edwards, the song writer and publisher, is aiding the government by going after volunteers to shovel coal in the various theatrical clubs and offices.

He is making a card index of all who are willing to aid in the handling of coal, should the government call for volunteers; he has over 500 men signed up for service in emergency.

HARRIS SONG FEATURED

Fox and Mayo at McVicker's Theatre, Chicago, last week, featured the Harris war ballad, "Break the News to Mother," while Burns and Kissen at the Palace duplicated their success with the same number. In New York, Vaughan and Dreams at the Royal this week are using the same number and scoring a decided hit.

TROUP GOES WITH "LOVE MILL"

James Troup, for the past year the office manager of the William Jerome music house, has resigned his position to become manager of the Andreas Dippel music production "The Love Mill."

The piece, which is by Earl Carroll with music by Alfred Francis, will open next week.

MANAGER IS BLAMED FOR LACK OF HITS

**Writer States that Head of Professional
Department Is Unable to Cope
With New Conditions**

A stormy scene occurred in the office of one of the big popular music publishing houses recently, when one of the staff writers of the firm in discussing business conditions with the head of the house, put the blame for the failure of the firm to have a number of current song hits in its catalogue squarely up to the professional manager.

According to information which comes from a reliable source, the writer stated that the reason his firm's songs were not heard in the theatres as often as those of other houses of similar standing and financial strength, was due to the fact that since the publishers had put an end to the paying of singers to introduce numbers in the vaudeville houses, the professional manager had found himself, either through lack of personality or enthusiasm unable to compete with the young, hustling, friend-making professional men of other houses, and in consequence could not successfully cope with the new conditions.

The writer went further and said that social affairs had for a long time been given preference over business matters in the professional manager's office, and to such an extent had this become known, that self-respecting young women of the stage carefully avoided his business quarters.

It is said that the writer to clear himself of any suspicion of having any personal feeling against the professional manager, or any fancied grievance which he wished to air, offered to go before the professional manager and in company with the head of the house present his charges and give the professional man an opportunity to defend himself.

According to report, the offer was not accepted and in the meantime the other writers of the house and those who learned of the affair are awaiting developments.

BONITA FEATURES "AU REVOIR"

Bonita, who was one of the first singers to feature "I May Be Gone For a Long, Long Time," is now singing "Say Au Revoir, But Not Good-Bye Soldier Boy," the new Broadway Music Corp. song.

At the Royal Theatre last week the number was received with great enthusiasm.

LEE ROBERTS IN NEW YORK

Lee Roberts, the Chicago composer and music publisher, who discovered a way to sell popular sheet music without stage exploitation, has been spending the week in New York.

WOHLMAN WITH BERNSTEIN CO.

Al Wohlman, formerly connected with the New York office of F. J. A. Forster, is now the Kansas City representative of Shapiro, Bernstein & Co.

MINSTREL SINGS NEW BALLAD

Billy Church, with Al. G. Fields' Minstrels, is singing Harry von Tilzer's ballad, "Just As Your Mother Was."

A NEW BOY AT RICHMOND'S

A nine-pound baby boy arrived at the home of Mr. and Mrs. Maurice Richmond on Friday of last week.

SAM KRAMS WITH B'WAY CORP.

Sam Krams, the composer, is now writing for the Broadway Music Corporation.

SMYTHE WITH THE BDWY. CO.

Jack Smythe has rejoined the Broadway Music Publishing Corp. staff.

MEYER COHEN TO PUBLISH

Meyer Cohen, one of the best known figures in the music publishing business, for years business manager of the Charles K. Harris house, and recently with Harry Von Tilzer, has formed the Meyer Cohen Music Publishing Co. and opened offices in the Astor Theatre building.

Mr. Cohen will make a specialty of popular song publications and will announce the numbers in his new catalogue within the next week.

NEW MARCH SONG READY

The Northwestern Music Company, of Chicago, has just released a new march song, entitled "For the World and the U. S. A." The new number is by Gertrude E. Buck, who in the song has combined a well-written lyric with a tuneful, stirring melody.

SONG ROYALTIES TOTAL \$90,000

According to a statement made recently by John L. Golden, writer of the lyrics of "Poor Butterfly," the song has earned in royalties up to date the sum of \$90,000.

This amount has been divided among Mr. Golden, R. H. Burnside and Raymond Hubbell.

TO REVIVE "THE LOVE MILL"

NEW HAVEN, Conn., Nov. 22.—"The Love Mill," the musical comedy by Alfred Francis and Earl Carroll, will again be presented here next Tuesday. It will be taken to New York next month. The piece was seen in Boston and Chicago last season.

RICHMOND CLOSING PROF. DEPT.

Maurice Richmond, who for the past four months has maintained a professional department at No. 152 West Forty-fifth Street, has discontinued it, and on Saturday closed the office and dismissed the entire professional staff.

"LORRAINE" IN PICTURES

"Lorraine," the new McCarthy & Fisher song hit, has been adapted for motion pictures, and as a one-reel feature will be shown next week at Proctor's Fifth Avenue Theatre.

LEYTON OUT OF THE JEROME CO.

Al. Leyton, a member of the professional department of the William Jerome Company, severed his connection with that house on Saturday of last week.

COLLINS WITH MCCARTHY CO.

Harry Collins, for the past year a member of the professional staff of the Maurice Richmond Music Co., is now connected with the McCarthy & Fisher Co.

WORSLEY SCORES WITH "MOTHER"

Billy Worsley, with the Jimmie Hussey vaudeville act, is scoring a success with the new Harry Von Tilzer ballad, "Just As Your Mother Was."

FEATURE ACT SINGS "LORRAINE"

Howard & Hurst, a feature act on the Fox time, are scoring a big success with the new McCarthy & Fisher song "Lorraine."

VINCENT BACK WITH BERNSTEIN

Nat Vincent, the songwriter who for the past few months has been free lancing, is back with the Shapiro, Bernstein Co.

NAT CLARKE WITH VON TILZER

Nat Clarke has been engaged as the Boston representative of the Harry Von Tilzer Music Publishing Co.

VON TILZER SONG AT ROYAL

Maurice Burkhardt, at the Royal Theatre, is featuring Harry Von Tilzer's new ballad, "Just as Your Mother Was."

STOCK REPERTOIRE

BROOKLYN GETS ANOTHER STOCK

CRESCENT TO HOUSE COMPANY

The stock company situation in Greater New York was given an impetus last week when J. Leventhal, who is successfully conducting a stock organization at the Strand Theatre, Hoboken, N. J., took a lease on the Crescent Theatre, Brooklyn, in which he will install a first-class company for the presentation of high grade plays.

The Crescent is one of the best known theatres in Brooklyn. It was originally the Montauk and was built by the late Col. Sinn, and by him conducted as a stock and later as a combination house. The house originally stood on Fulton Street, and when it was sold in condemnation proceedings by the city to make way for the Flatbush Avenue approach to the Manhattan bridge, the theatre was moved to its present site, and named the Crescent.

Soon after it was leased by B. F. Keith, who installed a stock company, which was continued successfully for several seasons, when pictures finally claimed it, and for some time it has been given over to that form of entertainment.

Manager Leventhal is now engaging a company of capable players and expects to open within two weeks. As soon as the house is opened it will become the producing house for Leventhal. The various productions will be built there, and at the end of the week will be moved to the Strand in Hoboken.

W. H. Delman, a well known stock manager, will manage the Crescent for Leventhal.

PLAYWRIGHT'S WIDOW IN STOCK

FITCHBURG, Mass., Jan. 19.—Ada Barbour has been engaged as character woman for the stock at the Waldron Theatre (formerly Cummings), and opens soon with the company. Mrs. Barbour is the widow of Edwin Barbour, who was the author of "Northern Lights," and other melodramas popular several years ago.

KNICKERBOCKER STOCK CLOSING

PHILADELPHIA, Jan. 19.—Next week will be the last of the stock company at the Knickerbocker Theatre, as it will close Saturday night, January 26, with "The Outsider" as the attraction. The house will become a home for feature photoplays.

ACTOR WRITES FROM FRANCE

A field service card received last week by Fred Darcy from Earl Metcalfe, former stock leading man, brought the news that Metcalfe is now a lieutenant with the American Expeditionary forces "somewhere in France."

CENTURY CO. GETS TWO PLAYS

The Century Play Company has acquired the rights of "The Unknown Voice," a mystery play by Francis Croston, and has contracted for a new comedy by Leonidas Westervelt and Mrs. Charles Doremus.

MacVITTY IS IN ITALY

Word was received last week from Earl MacVitty, of the firm of Gaskell and MacVitty, that he was well. MacVitty is with the American Ambulance Corps, and at the time of writing was "somewhere in Italy."

NOEL PLAY SOON TO BE SEEN

"Birds of Prey," a play by Joseph Noel, will shortly be presented by the Poli Players, probably in Bridgeport, Conn.

OLIVER PLAYERS MAKE RECORD

EL PASO, Texas, Jan. 18.—The Otis Oliver Players, now in their nineteenth week at the Crawford Theatre, here, have established a new record for stock in this city. The plays offered by the company are meeting with public approval, judging by the large attendance. Since the company opened last September ten thousand soldiers have been transferred to other military posts, but the Oliver Players still play to capacity houses. The company is under the able management of Harry J. Wallace, and is composed of Franc Dale, Thomas St. Pierre, Fanny Fern, Elsie Corbin, Louis St. Pierre, Fred Siegle, Emmett, Grout, Harry Bodie and Fernlie Brown. Miss Dale replaced Lillian DesMonde as leading lady, and has won a host of friends by her clever acting. Thomas St. Pierre continues to win favor as the leading man. "A Young Girl's Romance," a new play by Julie Herne, made a decided hit with El Paso theatregoers last week. Manager Wallace has some of the latest successes in preparation. Several members of the company went to Camp Baker last Thursday and entertained the regiment of Engineers stationed there. An old mess hall has been fitted up with a stage and the soldiers were well pleased with the program. As the company had to be at the theatre at 8 o'clock the show at the camp was played between 6 and 7.30.

EARLY CLOSING HURTS BUSINESS

SOMERVILLE, Mass., Jan. 19.—The enforced theatre closing at 10 p. m. has unquestionably hurt business here and the opening of "What Happened to Jones" on Monday night was to a three-quarter house only. "Jones" proved to still be a laugh maker, and the company presented it well.

Arthur Howard, as "Jones," gave a sterling performance of the part. Adelyn Bushness, as "Cissy," played with such naturalness and charm that her "Necia" next week in "The Barrier" will be eagerly watched by all. Others who were especially good were John Dugan as the professor; Grace Fox, as Mrs. Goodly; Brandon Evans, as Anthony Goodly, and Ruth Fielding, as Helma.

TO CHANGE NAME OF K. & K.

PITTSBURGH, Pa., Jan. 17.—The K. and K. Opera House, where the Albeit Dwight Players are playing their 27th successful week, has been taken over by the United Business Association, and many improvements are to be made. When these improvements are completed the name of the theatre is to be changed and Resident Manager William Barker, president of the owning company, will let its new name be decided by his patrons. Grant A. Martin, business manager and comedian of the Dwight Players, is awaiting his call to the National Army, and has made all arrangements so that his leaving will in no way inconvenience the company, which will remain at this house for some time to come.

LORD-VERNON SHOW WINS FAVOR

LITTLE ROCK, Ark., Jan. 17.—The Lord and Vernon Musical Comedy Co. No. 2 is now in its sixth successful week at the Kempner Theatre here. The roster of the company now includes: Frank LaMonte, producer and straight; Grace Vernon, soubrette; Juliet Donnergue, ingenue; Dorothy Seymour, general business; Lew Hampton, comedy; Francis LaMont, general business; Hy. Heath, comedy; Les D. Poe, musical director, and Agnes Leighton, Ruth Russell, Eunice Robinson, Gladys Davis, Mary Wolfe and Minnie Clayton, chorus.

"HER UNBORN CHILD" RELEASED

"Her Unborn Child" has been released for stock through Darcy and Wolford.

NESBITT STOCK COMPANY CLOSES

QUITS AFTER TWO YEARS' FIGHT

WILKESBARRE, Pa., Jan. 19.—The stock company at the Nesbitt Theatre has closed and Manager M. P. Krueger has wound up his affairs. Some of the members claim two weeks' salaries in lieu of two weeks' notice and have taken steps to force their claim.

Manager Krueger did not give up without a stubborn fight. For two years he has had a struggle to exist, as he had to contend with labor troubles which have prevailed in this section since 1915. There has been strike after strike, one no sooner being settled than another followed, and, as the company depended upon the strikers for its patronage, the house had a stormy time of it.

Krueger was advised time and again to give up the enterprise, but clung to it in the hope that conditions would become normal. He and his company of players were well liked. He gave excellent productions and in ordinary times the company would have been a winner. But, with the continued state of unrest, it was impossible to draw a paying business to the house.

Manager Krueger has a large personal following and should he determine to reopen with a stock company when conditions resume their normal state, there is little doubt that he will be heartily welcomed. Wilkesbarre, in the past, has been a good show town, and there is no reason why it should not be again.

CHAMPLIN CO. BREAKING RECORDS

PITTSBURGH, Pa., Jan. 17.—The Champlin Comedy Co., in its twenty-first week, is breaking records all along the line. Very good business was enjoyed at Dover, N. J., somewhat better than \$2,300 being taken in, and in Shamokin, Pa., last week the show drew \$2,285 to the box office.

This company carries twenty-three members, special scenery for eight plays and novelties. Mr. Champlin and H. M. Addison, under whose direction the company is being presented, have completed plans to keep the organization out the entire Summer, taking a permanent stock town the first of April.

BUFFALO GETS BONSTELLE STOCK

BUFFALO, N. Y., Jan. 19.—It now transpires the Star Theatre is to house a Jessie Bonstelle Stock Co., and will not be given over to vaudeville and pictures when the Majestic becomes the home of leading road attractions. The Bonstelle Company will open at the Star on January 28. L. P. Peter C. Cornell will continue as manager.

VAIL STAYS IN MALDEN

MALDEN, Mass., Jan. 19.—Director Edwin Vail of the Malden Players was to have taken his departure tonight to take up work with another stock organization, but realizing his value in Malden, the management has convinced him that he should not quit. Mr. Vail is the most popular director ever in this city and the local theatregoers are glad to know he is to remain.

EDWARDS COMEDY CO. CLOSES

CORNING, N. Y., Jan. 17.—The Edwards Musical Comedy Co. closed here on account of Georgia Brantley leaving the show owing to the death of her mother. Manager Charles T. Smith will reorganize the company.

ETHEL SHOREY CO. TO CLOSE

PORTLAND, Me., Jan. 19.—The Ethel May Shorey Players will close their engagement at the Greely Theatre, this city, in two weeks. This company is unique in the matter of its productions. All plays presented by them are written by Miss Shorey, the leading lady, and are so constructed that they can be played in one, two, three and four acts, each act being complete in itself, enabling them to give a show lasting from twenty minutes to a full two hours. Miss Shorey is supported by Fred S. Campbell, one of the most versatile actors on the road, and the following, all but one having been with the company for five years: Frank Dowling, Roy Melanson, Edward Slocum, Frank Stone, Hal Stowe, Charles R. Shorey, Mabel Clark, Effie Stanton and Florence Hale. They open their Spring and Summer season at Jewett City, Conn., as they have done for five years, on April 1, and are booked solid in New England cities and at the seaside and country resorts from April 1 to October.

BALL STOCK CLOSES LONG RUN

STEBENVILLE, Ohio, Jan. 19.—The Jack Ball Stock Co., which has been playing a twenty weeks' engagement at the Herald Square Theatre here, closes tonight at Steubenville, which has been a good town for stock, has taken kindly to the players, and numerous letters have been received by the theatre management to hold the company for the rest of the season. Patrons have unanimously voted the Jack Ball Co. the best seen in this city, and the company leaves many friends. The roster includes Jack Ball, sole owner and proprietor; Frank Hawkins, business manager; Hal Mordaunt, director; Leslie P. Webb, stage manager; Florence Lewin and Earl C. Mayo, leads; Eva Sargent and Leslie P. Webb, second business; Percy Kilbride, comedian; Jessie Gildemeister and Hal Mordaunt, characters; Margaret Ryan and Guy Aster, juveniles; Joseph Evans, ingenues; Marian Young, Jack Ball and Frank Hawkins, general business; Irving Young, scenic artist.

NICOL SHOW OPENS FEB. 28

HOLLAND, Tex., Jan. 18.—The Ralph E. Nicol Comedians will open their regular season under canvas on February 28 at this place. Since the closing of the company late last Fall, Manager Nicol has made several additions to the equipment of his show, including a double side wall and a new heating plant. Nearly all of last season's company has been re-engaged. The show will play through Texas till late in the Summer, when it will work North for its Fall fair bookings.

NELLA RICHARDS STOCK CLOSES

POUGHKEEPSIE, N. Y., Jan. 17.—The Nella Richards Stock Co. closed suddenly here to-day, and the company returned to New York. Lack of coal and the closing of factories kept people away from the theatre. Miss Richards will reorganize her company as soon as the coal situation clears and will play New England time. H. Albert Thompson will again be Miss Richards' publicity promoter.

B'WAY CAST HAS STOCK ACTRESS

Evelyn Varden, a well known stock actress, made her Broadway appearance last Thursday evening at the Park Theatre as Madame Constance Morrell in "Seven Days Leave."

MAE EDWARDS CO. PLAYS LINDSAY

LINDSAY, Ont., Can., Jan. 17.—The Mae Edwards Players opened last Monday a four weeks' engagement at the Academy of Music, and will stay longer if business warrants it.

MacENTEE GOES TO BROCKTON

BROCKTON, Mass., Jan. 20.—George MacEntee joined the Hathaway Players, opening last Monday in "The Blue Envelope."

Stock and Repertoire continued on Page 29

NEWS FROM CHICAGO

W. V. M. A. GETS 11 NEW HOUSES

Harry Miller, who is booking the Ackerman Harris circuit of theatres, recently made a trip through Colorado, Utah and Wyoming, and has added eleven new houses to that time. The towns include: Salt Lake City and Provo, Utah; Rock Springs and Cheyenne in Wyoming, and Greeley, Ft. Collins, Denver, Colorado Springs, Pueblo, Trinidad and La Junta, in Colorado.

The acts playing there will be routed in such a way through Denver that the Association can either play them through Missouri and Iowa, or they can send them down South. This practically gives an act a full season's work and makes Mr. Miller's time very desirable. The reports on the railroad jumps have been very favorable out West.

CHICAGO THEATRE IS BURNED

Tuesday night of last week marked the destruction by fire of the Chicago Theatre, located at Chicago Avenue and Leavitt Street, during which four firemen lost their lives. The house played pictures throughout the week, with vaudeville booked by Walter Downey as Saturday and Sunday features.

SUTTONS HAVE NEW ACT

Harry and Kitty Sutton have put their pumpkin props in the storehouse, and last week showed their new act, by Jim Madison, at the American. It is called "Love's Perfume," and is being booked through the Beehler & Jacobs Agency.

PREPARE NEW ACT

A new act being put out by Morris Silvers and Will Harris, called "The Camouflage Girls" will go into rehearsals in the next few days. Silvers wrote the book and lyrics and Harris will produce it.

ANDY TALBOT GOES EAST

Andy Talbot, general booking manager of the Great Northern Hippodrome, left for New York last Thursday to look over the field for acts for the Hipp. He will be gone a few weeks.

ACT HAS ROUTE CANCELLED

Cecil and Mack, an act that has been playing for Tom Burchill, walked out of the theatre at Duluth, Minn., Jan. 14, and the Association cancelled all of their remaining time.

SAM TISHMAN ON FURLOUGH

Sam Tishman, formerly booking manager for the Theilen Circuit, and who was recently drafted and sent to Houston, Tex., is back in Chicago on a ten-day furlough.

VAN TO BOOK SPORT CLUB

George Van, manager of the Club Department of the Association time, has arranged to place the bills of the weekly entertainments given by the Illinois Athletic Club.

HAMMILL ENTERS NEW BUSINESS

Fred Hammill, formerly well known locally as a music publisher, is now filling the capacity of general manager of the Specht Catering Company of Cincinnati, Ohio.

"DREAMLAND" IS ROUTED

Bob Matthews' old act called "Dreamland" has been given a route by the W. V. M. A. It is handled by the Simon Agency.

FRESNO GOES ON A-H TIME

The Hippodrome in Fresno, Cal., has been added to the string of Ackerman-Harris theatres in the West.

NEW TEAM IS FORMED

With the dissolving of partnership of the former team of Ed. and Jack Smith, Jack has joined with his wife as Faye and Jack Smith.

WILL PLAY PANTAGES SHOWS

J. C. Matthews, local booking representative for the Pantages Circuit and Western representative for Marcus Loew since Frank Q. Doyle vacated that position two weeks ago, filled the past week rearranging a few of the desks in the offices in the North American Building, and also announced that the regular Pantages road shows will now appear weekly as the attractions at the Rialto and McVickers theatres, formerly booked by Doyle as Loew Western houses. He will also supply the bills appearing at the Miller, Milwaukee, and at Lansing, Mich., and Marion, Ohio.

DOYLE LOCATED IN NEW OFFICE

Frank Q. Doyle is now located in suite 1114 in the North American Building, with Harry Santley as his general manager, the latter occupying a spacious office of his own in the suite. Both will be assisted by Mary Klos, who has acted in the capacity of stenographer for Doyle for the past eight years. Independent agents of the city presented Doyle with a good luck floral horse shoe before he left town last week as a token of good will.

DUSEY WINS DIVORCE

Leon Berezniak, acting as attorney for Vincent Dusey, announced last week that Judge Fitch had granted his client a divorce from Lucille (Babe) Ames. The latter was ingenue-soubrette of the Jack Reid "Record-Breakers" this and last season, or until she left the show at St. Paul a short time ago following a tiff with one of the other principals of the troupe.

CECIL SUMMERS MARRIES

Cecil Summers, who appeared with the "Reckless Eve" act at the Majestic last week, brought with him a bride, he having changed the name of Elva Eddy, also a "Reckless Eve," while the company was playing Cleveland the week previous. Summers is still playing the part of the engineer in this act, which he originated two seasons ago.

HOFFMAN GETS TWO HOUSES

Dick Hoffman, who has one of the largest books on the W. V. M. A. floor, and who is considered one of the best booking managers in the West, has added the Brandeis Theatre in Omaha, Neb., playing a full week with five acts; and also the Auditorium, Waco, Tex., which is playing five acts from Wednesday to Saturday inclusive.

JOSEPH SULLIVAN IN CHICAGO

Joe Sullivan made a trip to Chicago last week to visit his wife, Mable Ford (Ford Sisters) who were appearing at the Palace Music Hall. Sullivan is well known in this vicinity, he having one of the largest booking agencies in the Majestic Theatre Building.

"MAN WHO CAME BACK" GOING

With the termination of the current week the "Man Who Came Back" will have completed a run of nineteen weeks of good business at the Princess, and will give way to May Tully's farce comedy, "Mary's Ankle," on Feb. 5.

LAFAYETTE TO CLOSE 3 DAYS

The Lafayette Theatre has also installed the policy of being without vaudeville the first three days of each week, playing same on Thursdays, Fridays, Saturdays and Sundays only.

LOLITA IS BACK

Lolita, featured as "dancer" with the Pat White company part of last season, returned to Chicago last week. She had been away in the Dakotas filling dates for the month previous.

RIALTO HAS ANNIVERSARY

The current week marks the first anniversary week of the Jones, Linick & Schaefer Rialto Theatre, located at State and Van Buren Streets. The bill is headed by the offering "Flirtation," a musical comedy turn, and also has the "nut" comedian Harry Breen, Adams and Guhl, Octavia Handsworth and company, the Three Killarney Girls, Mudge-Morton Trio, Harry Sterling, Six Venetian Gypsies, Mossman and Vance and the Ballyho Trio.

The house is appropriately draped for the occasion.

MAY NOT OPEN HIPPODROME

Rumor had it the past week that Jones, Linick and Schaefer would not open their latest theatre next month, which was to be known as the Broadway Hippodrome. As understood they are seeking someone to lease the house which was to be run along the same lines as their Rialto and McVicker theatres.

WOHLMAN ARRIVED LATE

Al Wohlman, more than an ordinarily known song composer, and now playing dates, did not get into the Rialto bill until Tuesday afternoon last week, he having been snowbound with many other acts coming in from Waco, Tex., where he was playing for Pantages.

"GIRL REVUE" CHANGES AGAIN

Other recent changes in the cast of Pepple & Greenwald's "All Girl Revue" act include the leaving of Sonia Halania, a dancer who is to join one of Boyle Woolfolk's tabloids, and the addition of the Van Noak Sisters.

WAR BREAKS UP ACT

Owing to the fact that the owner of the "Garden Follies" act, E. Hockaway, was called upon for military duty, that act disbanded on the road last week, and its members were brought into this city.

CANTOR IN CLASS ONE

Lew Cantor, the agent, has received word from the local board that he has been listed in class one, as has Harry Rose, managing editor of a local theatrical weekly.

PEGGY BARTELLS HAS MUMPS

Peggy Bartells, the cabaret songstress, has been laid up at the St. Regis Hotel with a bad case of mumps. She will be ready to work early next week, however.

"TICK TOCKS" TAKEN

After an absence from the city for a week Sam Thall returned with the report that the "Tick Tock Girls," the Menlo Moore act, had been given a route.

VANCE JOINS STERNAD ACT

Art Vance is now playing a rube sheriff and managing the Jake Sternad act known as "Spiven's Corner." He was formerly with the Will Art Trio.

ACT GETS A ROUTE

Following a tour of the Association time the team of Degnon and Clifton were given a route over the Pantages Circuit, opening Feb. 3.

HAS NEW PARTNER

Joe Burke (Burke and Burke) played the Rialto last week with another new partner, the latter replacing Lillian English.

RUTH HOWELL BOOKED

The Ruth Howell Trio has secured a route over the Pantages Circuit to open at Minneapolis March 3.

BOOKED FOR INTERSTATE

Coscia and Verdi opened on the Interstate Circuit this week at the Novelty, Topeka, Kan.

NO TAX ON ACTOR'S BEQUEST

The half million dollar bequest, consisting of the real estate parcel situated at 518 Fifth avenue, New York, left to the Actors' Fund of America by John Hoge, of Zanesville, Ohio, some time ago, has been exempted from taxation by the tax appraiser of the City of New York.

Hoge died in Zanesville, Ohio, January 6, 1917, leaving a large estate, of which \$570,000 was taxable in New York. This consists of 34-36 Cooper square, valued at \$110,000, equity \$50,000, and 400 Fifth avenue, valued at \$500,000 and appraised at \$520,000.

His nephew, James D. Hoge, of the Hoge Building, Seattle, Wash., receives all of the taxable real estate in New York City, which was appraised at \$570,000.

In one item of his will the testator says: "So far in life I have not been an orthodox or professing Christian. History gives many instances of wars, crimes and deeds of injustice committed in the name of religion, but this does not prove that the Christian religion and doctrine is not right if properly observed."

"Believing the influence of modern churches is for good, I give and bequeath to the officers of each organized church in Zanesville in active operation at the time of my death the sum of \$1,000 without regard to creed, race or doctrine—the Protestant, Catholic, Hebrew or whatever belief has a properly organized congregation—to be used for the benefit of said churches."

SMILEAGE BOOK SELLERS NAMED

WASHINGTON, D. C., Jan. 17.—The Commission on Trainig Camp Activities announced to-night the district directors who will have charge of the selling of Smilage Books, the proceeds of which will provide entertainment for the soldiers at the thirty-two army cantonments. The list includes: New England district, Willard I. Lansing, Providence, R. I.; New York and New Jersey district, F. D. Van Amburgh, New York City; Pennsylvania, Maryland, Delaware and District of Columbia, Harold N. Rust, Wilkes-Barre, Pa.; Virginia, North Carolina and South Carolina, Alvin M. Smith, with Thomas B. McAdams as advising director, Richmond, Va. Friends of the soldiers are to buy the books and send them to the camps as free passes to all entertainments given at the various Liberty Theatres.

ENGAGES FLORENCE WOLLERSON

Margaret Anglin has engaged Florence Wollerson for the role of Clytemnestra in the production of "Electra" at Carnegie Hall. Miss Wollerson was a member of Miss Anglin's Greek company when the latter presented her series of plays at the University of California. She also appeared with Miss Anglin in "Lady Windermere's Fan."

Others engaged are Phyllis Brikett, Benjamin Kauser, Fred Eric and Fuller Melish.

WILLIAM BURLOCK IS BACK

William Burlock is back in New York after two years spent in Europe. During that time he has been in London and Paris, representing D. W. Griffith's presentations of both "The Birth of a Nation" and "Intolerance" in those cities.

Burlock will leave in a few days for California to consult there with Mr. Griffith.

HUN THEATRES CLOSE—NO COAL

BASEL, Switzerland, Jan. 18.—By order of the government of Wurttemberg, the Royal Theatre, at Stuttgart, has been closed to save coal. The other royal theatres throughout Germany will soon be ordered to close for the same reason.

BERRY AND NICKERSON ROUTED

Berry and Nickerson closed on the Southern U. R. O. time on January 5th and opened for the Western Vaudeville Managers' Association at the Hippodrome, Chicago, on January 7, and are routed up to August 15.

BURLESQUE

PERFORMERS TO GET PRO-RATA SALARIES

MANAGERS WILL DECIDE

The question of the basis on which burlesque performers are to be paid for their work on the Tuesdays when the theatres are closed under the Garfield fuel order, is to be left to the manager of the individual companies, it was decided in New York early this week. The decision was the result of a movement to have the Mutual Burlesque Managers' Association take the matter up and issue a ruling that would be observed by all its members. That body, however, thought it best to leave it to the various managers of the companies to settle as they think best.

It is expected that, in most cases, the performers will receive the full week's salary, but in some the salary will be pro-rated on a working day basis. In this case, the following cities will be pro-rated at six-sevenths: Washington, Toledo, Dayton, Cincinnati, Chicago, Omaha, St. Louis and Toronto, as the shows play Port Huron Sunday between Detroit and Toronto. Kansas City and Detroit will be pro-rated at five-sevenths. The theatres will close Monday and Tuesday in these cities under an order issued by the local government. In Kansas City, as in Boston, the curtains must ring down at 10 o'clock the days the theatres are open. The houses in Detroit can only keep open five hours every day but Monday and Tuesday, when they are closed entirely.

The other cities will be pro-rated on a five-sixths basis, as there are no Sunday shows. It is not supposed, however, that the majority of performers will be affected by the closing.

On the American Circuit the Tuesday closing order will be handled as follows: The shows appearing in Wrightstown will play Sunday and Monday, Tuesday travel, and may open in Schenectady Wednesday instead of Thursday. Holyoke will play one day, Monday, opening Wednesday in Springfield. Lowell Monday and Wednesday, Binghamton Monday and Wednesday, Wheeling out, shows playing Newark, Ohio, Monday; Kenton, Wednesday, and three days in Akron, instead of four. After Cleveland, Monday in Erie, Wednesday in Ashtabula and Youngstown three days. Johnstown Monday, instead of New Castle, and Altoona Wednesday, Harrisburg, York and Reading balance of week. Easton is out. Shows go from Reading to Bristol for Monday and open in Trenton Wednesday for four days.

NEW CASTLE IS REPLACED

Commencing Feb. 4, the attractions of the American Burlesque Circuit will play Mondays in McKeesport, Pa., which will replace New Castle. By making the change the shows will be able to play the matinee Wednesday in Johnstown. They have been unable to do this in the past, on account of the railroads.

THERESA ADAMS ILL

Theresa Adams was compelled to lay off the last three days of the last week at the Empire, Hoboken, on account of throat trouble. Tiny Helson and Miss Spencer played her part, while she was away.

CUT OUT SUNDAY SHOWS

TOLEDO, Ohio, Jan. 19.—The American Burlesque attractions no longer play the Lyceum this city Sundays. For several weeks the companies played here the Sunday before Columbus, but it did not pay.

SINGER SIGNS LEW KELLY

Jack Singer has engaged Lew Kelly to return to his Behman Show and be featured. He will replace Harry Lang.

Kelly recently returned to this country from London, where he was a big success, having offers from managers to appear in vaudeville and musical shows. But it is said that Singer's offer was too attractive.

Kelly will open with the company at the Orpheum, Paterson, Monday, Feb. 4. Lang will go to the "Lid Lifters" and will be featured. It is said that Lew Talbot paid Singer a good sum for Lang's release and will carry out the five-year contract which Singer had with him.

BEDINI TO CHANGE CAST

Jean Bedini will make a number of changes in his "Forty Thieves" company, playing the American circuit, at Schenectady next week. Of the present cast Lillian Lippman, Joe Madden and Charley Mac will remain.

Roy Sears and Jack Hubb are the only engagements made so far.

AGENTS ARE SWITCHED

Frank Metzger was relieved of the advanced work of "The Girls from Happyland" last week at the Star, Brooklyn, and sent to St. Louis to go ahead of the "Social Maids." Sam Rothschild, who has been ahead of the "Social Maids" will do the advance work for "The Girls from Happyland."

JOHNNIE WEBER QUILTS

Johnnie Weber, who has been the feature of "The Lid Lifters" this season, will close with the show this week. It is said he has not been satisfied with his surroundings this season and requested his release. This was his first trip over the American circuit.

PARELLE LEAVES SHOW

AKRON, Ohio, Jan. 17.—Tom Howard, formerly "bit" man with "The Darlings of Paris," is now doing second comedy with the show, replacing Jimmie Parelle, who left the show in Chicago.

DAN COLEMAN SICK

BALTIMORE, Md., Jan. 19.—Dan Coleman, featured with Harry Hastings, Big Show, was compelled to lay off five days last week, while playing Philadelphia on account of sickness.

COCCIA IS IN CABARET

A. Coccia, producer of numbers for burlesque, shows, is offering an Apache dance, with his partner, Amata, at the Moulin Rouge and Rector's. They are in their tenth week.

STORK VISITS MANAGER TAYLOR

PITTSBURGH, Pa., Jan. 16.—Manager Charles E. Taylor, of the "Darlings of Paris," was presented by his wife today with a daughter.

WILL QUIT HOWE SHOW

Ethel Hall, Harry Bowman and Eva Mull will close with the Sam Howe Show at the Orpheum, Paterson, Saturday night.

WILLIAM STANLEY DIES

Word was received here last week of the death of William Stanley, leader of the Pat White Show, at the Victoria Theatre, Pittsburgh.

EVA MULL CLOSES

Eva Mull closed with the Sam Howe Show at Miner's Bronx last week.

"BIFF BING BANG" IS TAKEN OFF CIRCUIT

BLUTCH COOPER TO REPLACE IT

General Manager George Peck, of the American Burlesque Circuit, issued an order last week to "Blutch" Cooper to produce a new show on the circuit in place of the "Biff, Bing Bang" Company, which is controlled by the New York Burlesque Company.

Peck and Baker witnessed the show three weeks ago in Pittsburgh and, at that time, notified its owners that it was not up to the standard required by the circuit and that they would be given two weeks to fix it up. Several changes were made in the cast, but it is claimed no improvement was noticed.

The owners have now been notified that the show has been turned over to Cooper, who will put on a new book, which he and Billy K. Wells are now finishing, called "Over Here."

An entirely new cast will be engaged as well as a new executive staff. The show will retain the same name.

Cooper will start rehearsing the new show next week in Hoboken and it will be ready to open at the Star, Brooklyn, the following week. Ray Perez will produce the dances.

RUBY GREY RECOVERING

Ruby Grey, who retired from the stage two years ago on account of ill health, has entirely recovered and will be ready to return to work next season.

VERA ROSSMORE ENTERTAINED

PHILADELPHIA, Pa., Jan. 21.—Jim Barton, who is featured with "The Twentieth Century Maids" at the Casino this week, and his wife, Tillie, entertained Vera Rossmore, prima donna of the company, at their country home, which they opened last Sunday for a few days.

JACQUELIN TALLMAN SIGNS

Jacquelin Tallman, soubrette of "The Twentieth Century Maids," recently signed with the management of the Garden Follies, White City, Chicago, to appear there as a feature this Summer. Miss Tallman has appeared with the "Follies" the past two years with big success.

CLARK AND FAGIN TO CLOSE

PHILADELPHIA, Pa., Jan. 22.—George Clark and Charles Fagin will close here with "The Military Maids" Saturday at the Trocadero. Scott and Guild will replace them.

MOLLY GILMORE TO CLOSE

Molly Gilmore, soubrette of "The Forty Thieves," will close with the show Saturday night at the Gayety, Brooklyn. She will go into vaudeville in an act under the management of Harry Sauber.

WESSON IS PROMOTED

Charles Wesson, formerly straight man of the "Best Show in Town," has been promoted and is now a corporal in the national army. Corporal Wesson is located at Camp Dix, Wrightstown, N. J.

MACK TO HAVE NEW BOOK

Billy K. Wells is at work on a new book for J. Herbert Mack's "Maids of America," to be produced next season.

"SIGHT SEERS" WELL PRODUCED WITH GOOD CAST AND COMEDIANS

James E. Cooper offers this week "The Sight Seers," with a lot of sparkling comedy and pretty girls. It is in two acts and eleven scenes. The book and lyrics are from the pen of Billy K. Wells and Ray Perez arranged the numbers under the direction of "Blutch" Cooper.

A crowded house greeted the performers Monday afternoon and seemed to enjoy the entertainment thoroughly. The production is one of class, the scenery is in keeping with every situation. The numbers have been prettily arranged and are worked out very nicely by a graceful and attractive lot of girls, who are elaborately costumed.

Will J. Kennedy and Jack Miller are seen in the comedy roles, which they handle most satisfactorily. Kennedy, who is easily the best "rube" in burlesque, is again seen in his familiar character as the sheriff. His peculiar delineation of comedy is funny to a degree beyond most others. He is no doubt seen at his best this year.

Miller does a corking good German, and is equally as funny as his partner, offering a different line of comedy, which he handles most creditably. His "drunk" bit is well done, and went over big.

Harry P. Kelly, who does no less than nine different characters, stands out as a man of ability. His work is excellent as Satan in the gambling house scene and as a "dope" fiend in the "Country Club." In fact, his work is good all around.

Arthur Delmore proves his worth as a straight. He sings, dances, "feeds" the comedians well and dresses nicely. His specialty went over big.

Shirley Lawrence is a prima donna who can sing. She renders her numbers acceptably and looks well in tights. Her wardrobe is pretty and has been well selected.

Flo Davis is lively in her numbers and shines when dancing.

Amette Harper is a pretty ingenue. She has several numbers which she takes care of, and she works well in the bits.

Hazel Regan handles the characters and does very nicely.

Charles Smith, Jack Witts, Will Lynch and Andy Smith have small parts, which they take care of without any trouble.

The "Recruiting" bit with Kennedy, Miller, Kelly, Witts, Delmore and the Misses Lawrence and Harper started the show off with a bang.

The "quarrel" scene, with Kelly, Delmore, Miller, Kennedy and the Misses Lawrence and Harper, proved amusing.

The barroom scene, with Miller flying through the door half a dozen times, is well worth watching. Miller does a good "drunk" here.

The gambling house scene is well staged. Kelly, as the Devil, stood out in this. The card game is good, while the telegram bit by Kennedy and the company was worked to the limit.

A specialty by the Carnival Four won favor, the boys offering their selections nicely.

The "suicide" bit was well done by Miller and the Misses Lawrence and Harper. The watch and money bit is offered a second time during the show. One could be eliminated.

The Salvation Army bit is amusing as presented by Kennedy, Miller and Miss Regan.

The Country Club scene offered good opportunities for Kelly, Kennedy and several of the boys, which they took good care of. Kelly's work as a dope fiend stood out in this scene.

The "Sight Seers" is a good show, beautifully produced, has a good cast and lots of comedy. Sm.

Burlesque News continued on Page 27

FOLLOW THE LUCKY HOUSE OF
HARRY VON TILZER

If you are looking for hits. Just keep your eye on us from now on, and see if we don't give you more hits than any other house in the country. The kind of hits you are looking for, songs that will get you the money.

COURTNEY
SISTERS'
Big Hit

**GIVE
ME THE
RIGHT
TO
LOVE
YOU**

SOME
BALLAD HIT

**JUST
AS
YOUR
MOTHER
WAS**

Ask Lydell and
Higgins

Sam Erlich and Nat Osborne's Comedy Novelty Hit

If They Ever Put a Tax On Love

Great double, also extra choruses.

Another "Row, Row, Row" Lyric by Eddie Moran
AND THEN SHE'D

KNIT, KNIT, KNIT

A Sure Fire Comedy Hit

Adele Rowland's Big Hit

BRING BACK, BRING BACK,

Bring Back the Kaiser to Me

We publish this song. It's a Hit.

Val Trainor's Great War Song

IT'S A LONG, LONG WAY

TO THE U. S. A.

Great for Quartette, also Ensemble.

A Dainty Novelty Hit

In the Days of Old Lang Syne

Another "She Always Did the Minuet."

Lillian Lorraine and Elizabeth Murray's Big Hit

SAYS I TO MYSELF, SAYS I

The Best Irish Comedy Song in Years

Adele Rowland's Comedy Hit

**LISTEN TO THE KNOCKING
AT THE KNITTING CLUB**

VAN AND
SCHENK'S
Big Hit

**GIVE
ME THE
RIGHT
TO
LOVE
YOU**

THE BALLAD
HIT

**JUST
AS
YOUR
MOTHER
WAS**

With a
Wonderful
Poem

HARRY VON TILZER MUSIC PUB. CO.

222 West 46th Street, New York City
BEN BORNSTEIN, Mgr.

Chicago Office: 143 North Dearborn Street
MURRAY BLOOM, Manager

JOLLY HACKETT is shortly to leave the American Gardens, in Buffalo, to join a new vaudeville partner.

Paul Durand is contemplating a Western trip and might leave late next week for Chicago.

Violet Mascotte is organizing a musical comedy stock company which will open next month in Boston.

"Sunshine" **Hawks**, father of Wells Hawks, was a guest of the soldiers at Fort Oglethorpe, Ga., last week.

Green and Miller, having closed on the Loew Circuit, are now playing Poli time. They have put a new finish to their act.

Annette Kellerman is booked for two weeks at the Palace Theatre, starting next week, but will probably be held over for a four weeks' stay.

Ota Gygi and Marion Vadi are offering a new act at the Bushwick Theatre this week which will be seen at the Palace Theatre in the near future.

Marty Ward became a happy father last week when his wife, who is one of the Eight English Cyclone Dancers, presented him with a baby girl.

Manager Willard, of the Lincoln Theatre, Union Hill, has opened his house to the convalescent soldiers at the local hospitals, giving them free entree to any performance throughout the week.

Bill Caress, of "Jack o' Lantern" Company, tried last week to work in the Hippodrome also, clowning in the May Wirth act at the latter house. Time schedules prevented his doing it, however.

Frank Spellman, of the Motor Circus, is in New York making arrangements for next season's tour. He has just appointed **George H. Degnon** as assistant manager of the show, to work with **Louis E. Cook**.

Florrie Millership and Al Gerrard will make their first New York appearance as a team next Monday, when they appear in **Joe Stanley's** act, "The Girl on the Magazine Cover," at the Colonial Theatre.

Jefferson Hall, manager of **Lewis and Gordon's** "In the Dark" Company, while making the jump between New Orleans and Kansas City stopped at his old home in Natchez, Miss., his first visit there in twenty-five years.

Jack Coogan of the "Odds and Ends" Company injured his leg at the matinee last Saturday and was replaced by **Gill Wells**, of **Lloyd and Wells**, which team has just finished a sixty-one week tour in "You're in Love."

James Nat Nazarro has signed a five years' contract with **Chas. B. Dillingham**, and will start working in a production next September. In the meantime he will remain as a member of the **Nat Nazarro** company in vaudeville.

Ray Cox, **Beatrice Herford**, **May Maudain**, **Ernest Glendinning**, **Madame Labouska** and **Tom Rector** entertained every half hour at the Supper-Dance of the Stage Women's War Relief on Friday, Jan. 18, at the Hotel Gotham.

General Manager Gatti-Casazza has been honored by the directors of the Metropolitan Opera Co., who have presented the Italian army with an ambulance in his name commemorating his ten years of service at the Metropolitan Opera House.

Dolly Hackett's case against the Shubert Theatrical Co. is expected to come to trial this week. On May 9, 1916, Miss Hackett entered into a contract with the Shuberts whereby she was to appear for them in their shows and was to get \$150 per week, beginning with Oct. 1. Miss Hackett was never put to work, and her action for breach of contract followed. She asks for \$4,750. Attorney **A. Deutsch** is counsel for Miss Hackett.

ABOUT YOU! AND YOU!! AND YOU!!!

Manager Max Hurtig, of Dayton, Ohio, is visiting New York.

Santi, a new dancer, has been booked to appear in the Orpheum Theatre in the West.

Fred Eric has succeeded **Edward Emery** in the role of Captain Rymil in "Billeted."

Harry Fox signed contracts last week to play the leading comedy role in "Honor Bright."

Belle Story received a visit from the stork last week and now the singer has a baby daughter.

Felix Haney is playing through New England in vaudeville in a sketch called "Who's the Man?"

H. B. Marinelli is working on a spectacular Spanish act for vaudeville which is due early in March.

Harry Gilfoil has signed to do his "Baron Sands" impersonation for a return of the Orpheum Circuit.

Edwin Weever and **Marion L. Franklin** have joined the "Somewhere in France" Company to play the leading roles.

Bert E. Leighton and Lillian White opened last Monday night at the Orpheum Theatre, Detroit, Mich., in their new "nut" and singing act.

Stanley Murphy, song writer, and former vaudevillian, who was to have gone out in an act with **Henry Marshall**, decided to quit the act.

Rene Parker, recently with "The Rainbow Girl," will shortly play U. B. O. time with a cycle of song successes, under the direction of **Alf. T. Wilton**.

Marguerita Sylva has been added to the list of stars who will sing with the Chicago Grand Opera Company during its season at the Lexington Theatre.

Moe Grossman, appearing in vaudeville with the Onyx Trio, has enlisted in the Medical Corps and is stationed at Camp Greenleaf, Fort Oglethorpe, Ga.

Helen Collier, of the "Turn to the Right" Co., let it be known last week that she was married holiday week at Seattle, Wash., to a Major in the U. S. Army.

Ted Shawn, husband of **Ruth St. Denis**, is expected to shortly enter the army, if not as a soldier, as an expert stenographer, he having mastered a system of shorthand several years ago.

Major Wallace McCutcheon, who is here on furlough, is considering his return to the stage as leading man in "Honor Bright," which **Harry Carroll** and **Wm. A. Sheer** will present early next month.

Walter Porter and **Edward Seamon** have moved the offices of The Bentley Studios to Room 232 in the Putnam Building, having been crowded out of their other offices by the expansion of **McBride and Company**.

Billy De Rose, the vaudeville author, has recently completed acts for **Hal. Stephens and Company**, **Von Sitas and Hall**, **E. G. Walton**, **Maurice Battista and Company**, **Raymond B. Smithell and Company** and **Carl H. Guder**.

Manager Harlow Byerly, of the Colonial Theatre, Logansport, Ind., played the drums in the Nelson Theatre Orchestra, that city, for the performance of "Stop, Look and Listen" last week. The regular drummer was taken suddenly ill and, as every other one in the city was busy, **Manager Byerly** jumped in to help.

Harry Bestry was ordered to report for service while playing at **Shea's**, Buffalo.

Eddie Canton last week signed a two years' contract with **F. Ziegfeld, Jr.**

Dorothy Wheeler, the dramatic actress, has deserted the stage temporarily for the movies.

Minerva Coverdale arrived last Wednesday from London, Eng., after an absence of two years.

Helen Ware is appearing in vaudeville in "The Reclamation" under the direction of **Joseph Hart**.

Richard Herndon has been appointed business manager for the Theatre du Vieux Colombier.

The Sharrocks, **Harry and Emma**, have signed for a return engagement over the Orpheum Circuit.

Robert Coleman, who was with "The Spirit of '76," has been ordered to General Pershing's headquarters in France.

Jeanne La Pelletreau, the classical dancer, who has a dancing school in New York, spent a week's vacation in Pittsburgh.

H. M. Harrison, manager of the McKay Comedy Company, has just completed a four-act melodrama called "A Face in the Starlight."

Frank C. Ambros, scenic artist, who is in the 40th regiment of engineers, known as the camouflage regiment, leaves for France shortly.

Harrison Rhodes, the playwright, mourns the loss of his mother, **Mrs. Adelaide M. Rhodes**, who died last Wednesday at his home in this city.

Leahy Bros., and their **King Gymnasts**, have closed ten weeks of New England vaudeville time and are resting at their home in Pawtucket, R. I.

Anna Mary Ryan and **Mario Villani**, principals in **Gus Edwards' Song Review**, announced their marriage last week. The ceremony was performed Jan. 12.

John E. Campbell, who was last seen in "The Whip," writes from the Base Hospital in Toronto, Canada, asking that his old friends write him a line or two.

William F. Mahan, treasurer of the Fulton, will leave New York shortly for a trip to Arizona to recuperate from an illness which has recently attacked him.

Harrietta Keim entertained the entire chorus of "Flo Flo" last week, the event being her birthday. She was recently promoted from the chorus to a speaking part by **John Cort**.

Abe Shapiro, who for years managed burlesque and musical comedy stock in Toledo, Ohio, is in town planning several productions which he is to make on the Coast shortly.

Julian Anhalt, manager of the Republic Theatre, has been commissioned a second lieutenant and starts in doing his bit as manager of the Liberty Theatre at the cantonment at Camp Dodge, Ia.

Jennie A. Eustace, of the "Blind Youth" Company, celebrated the twenty-fifth anniversary of her stage debut last Wednesday. She played her first engagement with the **A. M. Palmer Stock Company**.

Katherine Emmet, one night last week, was called upon to play the role of grandma in "The Gypsy Trail" upon two hours' notice and acquitted herself with credit. The emergency arose through the sudden illness of **Effie Ellsler**.

Eileen Huban joins "Cheating Cheaters" Feb. 3 in Chicago, replacing **Cathleen Nesbitt**.

Lee Mitchell is ill at Palmetto, Fla., recovering from the effects of a paralytic stroke.

Basil McHenry will put out a "Ten Nights in the Bar Room" company this spring to play one-night stands.

Wheeler and Moran are booked for a tour of the Orpheum Circuit in their skit "Mickey's Gold Tooth."

Haruko Onuki, the Japanese prima donna, is soon to play a return engagement in the Orpheum theatres.

Sybil Vane made her first appearance in the prima donna role of "Cheer Up" at the Hippodrome last Monday night.

Will Oakland is to quit vaudeville next season and star in an Irish play written especially for him by **Willard Mack**.

Chris La Comas, son-in-law of **M. L. Clark**, will put out a wagon show early this Spring, starting at Alexandria, Ia.

George Sydney has signed for the principal comedy role in the light opera, "The Love Mill," and began rehearsals on Monday.

Dan Slattery is back from Boston, where he has been for a short while looking after the publicity of "Nothing but the Truth."

Madaline Traverse and **Carl Brickert** have replaced **Willett Kershaw** and **Byron Beasley** in "Yes or No" at the Longacre Theatre.

Cecelia Kean and "**Bob**" **Miller** were married Jan. 12, and left New York last Sunday for a honeymoon trip to the Pacific Coast.

C. S. Clark, who was married a short time ago, has retired from the circus business and is now in a mercantile line in Lowell, Mass.

O. M. Paul is playing the principal comedy role with the "Oh! Johnny Oh!" Company now in the South. He also is the producer of the piece.

Al Leichter, booking agent, has moved from room 312 to 308 in the Putnam building, now occupying the same suite with **Bernard Simon**.

I. Libson, manager of the Walnut Theatre, Cincinnati, is installing all new orchestra chairs and will place an elaborate new electric sign over the canopy.

Charlotte Taylor, who has worked fifty-two weeks in "Wanted, a Wife," a girl act belonging to **George Choos**, has gone to Palm Beach to take a rest.

Florence Wollerson has been engaged by **Margaret Anglin** to play the role of **Clytemnestra** in the forthcoming production of "Electra" at Carnegie Hall, New York.

Edward Emery, leading man in **Margaret Anglin's "Billetee"** Company, leaves the cast of that show next Saturday. His understudy will replace him at the special Friday matinee.

Otto Floto, of the **Sella-Floto Circus**, and **Charles Gentry**, of the **Gentry Show**, are in town. The former is preparing a big spectacle to be shown with his circus next Summer.

I. Frankel, president of the **Ante-Frankel Amusement Company**, announces the marriage of his daughter, **Miss Sylvia**, to **Moses Wilchins**, a New York motion picture exhibitor.

Rube Robinson, general director of the **Robinson Grand Theatre** at **Clarkburg, W. Va.**, and also manager of the **Wheeling Bill Posting Company**, has been laid up for ten days with the grippe.

HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

1	BEST SONG IN AMERICA!	OVER THERE	AMERICA'S BIGGEST HIT!	By GEORGE M. COHAN
2		The song that put "Jazz" on the map STRUTTERS BALL The Daddy of all "Jazz" songs by the writer of "Walkin' The Dog"		By SHELTON BROOKS
3		This song will get deep down underneath the skin HOMEWARD BOUND You can see Victory and World Peace in this matchless song		By HOWARD JOHNSON COLEMAN GOETZ and GEO. W. MEYER
4		That Smashing big Hit! MOTHER, DIXIE AND YOU A rag ballad, wonderful for singles, great for duos, trios and quartettes		By HOWARD JOHNSON and JOSEPH SANTLEY
5		A 22 Karat Gloom Chaser I DON'T WANT TO GET WELL A wonderful comedy song with real professional humor		By HARRY PEASE and HOWARD JOHNSON
6		Novelty song that sparkles with success IN THE LAND OF WEDDING BELLS You can rely on this one to bring home the bacon		By HOWARD JOHNSON and GEO. W. MEYER
7		Here's a song you think you know HAIL, HAIL, THE GANG'S ALL HERE One of the greatest marching refrains ever written		By D. A. ESROM, THEODORE MORSE and ARTHUR SULLIVAN
8		A hit because it can't help being one! GOOD-BYE BROADWAY, HELLO FRANCE The "Cheer Up" farewell song adopted by our "Liberty Lads."		By C. FRANCIS REISNER BENNY DAVIS and BILLY BASKETTE
9		The world's Biggest gang song Hit! WHERE DO WE GO FROM HERE BOYS The American "Tipperary." The song the boys are marching to today		By HOWARD JOHNSON and PERCY WENRICH
10		At your service. The first aid heart-soothing martial love ballad I'LL COME BACK TO YOU WHEN IT'S ALL OVER Will just fit the weak spot in your act		By LEW BROWN and KERRY MILLS
11		Everybody is raving about this whale of a hit! Unquestionably the best Irish song of the season THERE'S SOMETHING IN THE NAME OF IRELAND (THAT THE WHOLE WORLD SEEMS TO LOVE)		By HOWARD JOHNSON and MILTON AGER
12		That rapid-fire applause winning hit! IT'S A LONG WAY TO BERLIN, BUT WE'LL GET THERE A song thriller with a punch where it belongs!		By ARTHUR FIELDS and LEON FLATOW

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up.
In ordering, professionals will help our department by mentioning number as well as title.
If orchestration is wanted please mention key desired.

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Broad and Cherry Streets

LEO. FEIST, Inc.
135 West 44th Street, New York

ST. LOUIS
7th and Olive Streets
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building

RICHARD NOME

Theatre—Twenty-third St.
Style—Musical novelty.
Time—Fifteen minutes.
Setting—In one.

Richard Nome has one of the few really novel turns in vaudeville.

He walks onto the stage dressed as a Roman senator and runs through a line of talk in which he uses titles from Shakespeare's plays. This all serves to introduce his first instrument, a saxophone. The novelty of the act lies in the fact that he pulls the instruments from out of queer places, such as the back of his cloak, the sleeve, the side of his belt and so on. After playing a number on the saxophone, he tells the audience, in another speech like the first, that he will whistle. He then does a number in three different tones, and does it well. Another little speech, and a number on the Sarrusaphone follows. He then plays a number on a Nasa-phone, a practically unknown instrument. This earned him an encore for which he played the same instrument.

Nome plays his instruments well and the line of talk he uses, though not of the comedy kind, fits in. The turning of the spear and shell into an instrument stand and the scroll bit were clever, and helped out nicely. Nome has taken pains to arrange his turn and the result is a novelty with a capital N.

He should find no trouble in getting bookings, as acts of his kind are scarce. S. K.

FRED ALLEN

Theatre—Harlem Opera House.
Style—Comedy variety.
Time—Twenty minutes.
Setting—In one.

Fred Allen comes out with a ventriloquial dummy, giving the impression that he is going to do a straight act. He does, however, a clever burlesque on the usual act of the sort, having the talking done by stage hands in the wings.

He finally imitates a phonograph and, when he walks off, after doing it, the machine concealed in the table starts playing again. He then juggles three balls and tells some gags which he delivers in a persuasive style. Then comes a burlesque on hat juggling and then some fake hoop rolling. He throws a hoop out one side and announces it will run clear around the stage. A stage hand then throws another hoop, smaller and unlike the first, out the opposite side.

Allen is one of those performers who make the audience like them, kidding them along until they warm up. He has in each wing two large wooden hands, which are stuck out and clapped together vigorously when he does something good. At the showing they made him come back twice, and wanted him to come again, the applause continuing until the next act had started. He is a winner on most any bill, and can hold the next to closing place well. P. K.

FAY AND KENT

Theatre—Proctor's 125th Street.
Style—Singing and talking.
Time—Fourteen minutes.
Setting—In one.

The two young women in this act open with talk, in which Miss Kent is a society woman trying to teach the other how to act properly. This gives Miss Fay a chance to tell some good Italian and Irish dialect stories. Then they sing a duo.

While Miss Fay is singing a comedy solo Miss Kent gets into an aviation dress, and goes down into the orchestra pit. Some gags between the two follow, relating principally to the orchestra leader. From the pit, Miss Kent then sings. Then Miss Fay gets into kilts and the two finish with a rapid song. One has a splendid voice, and the other is an excellent comedienne. At the showing, their work struck the house favorably, and they took several bows. P. K.

NEW ACTS

(Continued from page 9 and on page 33)

MYSTIC HANSON TRIO

Theatre—Proctor's 58th St.
Style—Magic and singing.
Time—Seventeen minutes.
Setting—Full stage.

This is a novelty in magic acts and should go across big, for it has both ideas and material.

The man opens with a song, in which he explains what he intends to do and two girls enter and sing a descriptive chorus while he works with small articles. This gets the house at once, and is a splendid substitute for the usual long introductory patter. The girls, while singing, pull stuff out of silk hats. Some magical novelties follow. Hanson doesn't use an old illusion; that is, everything he does is clothed in new form, so that only an expert could recognize it as old stuff. A clever cabinet trick, in which a kewpie is placed in the box, to change to the girl, dressed up just like the doll, is one of his features. He closes with a flag and cabinet illusion, which is more wonderful as a spectacle than as magic, but which gets him the hand he deserves.

People who say there is no novelty in magic should see this act. He has taken an art that is nearly dead and has worked it into such popular form that it will go most anywhere. He would improve his turn by getting a back drop. Such an act needs it greatly, as the house interior jars with his props. With that slight addition this act will find a welcome place in vaudeville for a long time. P. K.

CON CONRAD

Theatre—Proctor's 5th Ave.
Style—Piano song and talk.
Time—Fifteen minutes.
Setting—In one.

Con Conrad introduces himself in song, telling what a great actor and old favorite he is. He also says that he has been in London for some time and announces that at one time he wrote a song which he proceeds to play. At the end of the number the phone rings and he says he has been asked if he won't come up and do his act for Mrs. Biltmore.

The next bit is an English Chappie number, depicting an Englishman's efforts to describe American slang terms. He had to repeat the "Fowl names" at Thursday's matinee, and even then the audience didn't get it. A good bit is his description of an evening at a Harlem flat.

He then plays a medley of pop numbers, at the end of which the orchestra goes out of tune and a little comedy is obtained by their tuning up efforts.

A real pretty bit is a number which he plays in part upon the strings of the piano, giving it a sort of harp effect. He then has an applause number and finishes with a song.

Conrad has a good act for the better small time, without putting in the self-praise stuff at the opening and the telephone stuff. L. R. G.

FOLSOM AND BROWN

Theatre—Proctor's Fifth Ave.
Style—Song and pianologue.
Time—Sixteen minutes.
Setting—In one.

Folsom and Brown, man and woman, present an act of considerable merit. The man plays the piano well and sings two songs, both of which he puts over well.

His partner also renders two songs, to piano accompaniment, and they sing one number together. The girl is a conscientious worker, and is at her best when rendering a descriptive song. The number which tells the story of a country girl who comes to the city, and returns to her home town when her hair is gray, was well done.

The man does the best work. He gets all possible out of his songs. E. W.

BARNES AND SMYTHE

Theatre—City.
Style—Comedy.
Time—Twenty minutes.
Setting—In one.

Barnes and Smythe have a real good comedy offering. One of the men is an actor and has turned his pants in to the tailor, so that he may have them pressed in time for the show. The other one is the tailor. They meet, and a fast, snappy, and funny line of gags follows.

The tall fellow, who plays the tailor, is an eccentric comedian of a peculiar type and, because of his build, gets over bits of business that others could not do. They sing a song and the tall one does a dance, in which he puts a few queer steps. They scored a large hit, and for an encore the tall fellow recited a hodgepodge of foolish nothings that got many laughs. The act is a winner, and should find no trouble getting bookings. S. K.

JOHN T. CHICK

Theatre—125th St.
Style—Cartoonist.
Time—Ten minutes.
Setting—Special back drop.

John T. Chick has a novelty opening or closing act. He draws on cardboard and the drawing is thrown on a screen back of him, upside down. The audience can only see the workings of his brush, as he works in the dark, only his face being seen.

The act is novel because there is not a word of explanation spoken and the audience keeps trying to guess what the picture will be. His line of work is unlimited, for he draws anything from a girl at the seashore to a portrait of President Wilson. Chick has given vaudeville a real novelty, and should find no trouble getting bookings. S. K.

BOGATE AND BOGATE

Theatre—Proctor's 58th Street.
Time—Fifteen minutes.
Style—Talk and songs.
Setting—In one.

Bogate and Bogate, a sister act, make their appearance with one of the sisters coming on alone and doing a suffragette speech.

The other sister, "planted" in the audience, interrupts her and is finally induced to come upon the stage. Some lines follow, after which the younger girl does a vamp number, while the suffragette goes off to make a change.

The only really bright spot in their routine is the duet. More of this stuff injected into the act would make a world of difference. L. R. G.

LIONEL PARIS

Theatre—Proctor's 58th St.
Style—Single.
Time—Twelve minutes.
Setting—In one.

Lionel Paris, a young man dressed in a business suit and a straw hat, opens with one of those "I'll introduce myself" songs, which is badly written and follows with a song with little melody, which he delivers monotonously. Some stories, many of which are pointlessly off color, follow.

Paris has nothing unusual to offer and if he did have, it is doubtful if he could get it across. He lacks personality, pep, and lots of other things necessary to success. P. K.

CHARLOTTE LESLAY

Theatre—City.
Style—Singing.
Time—Eight minutes.
Setting—In one.

Charlotte Leslay, who recently did a double with Carl Hayden, is now doing a single, assisted by a pianist. She sings three high-class numbers in good voice, finishing each by reaching a very high note. She made an impression when reviewed, and got an encore. S. K.

"THE ISLE OF INNOCENCE"

Theatre—Proctor's 125th St.
Style—Musical comedy.
Time—Twenty minutes.
Setting—Special full stage.

This playlet is much like the average girl act except that it is, perhaps, more expensively staged and costumed than most of them. The setting is an elaborate one, representing a jungle-like wilderness on an unknown island. The comedy borders, for the most part, on burlesque. Four principals and a chorus of six make up the cast.

The prima donna is a girl who has always been on the island and knows nothing of the world without. The juvenile hero and the comedian, the latter an escaped convict, are shipwrecked on the island, and the rest of the plot consists in the girl's asking embarrassing questions, to be answered by the comedian. One of the players then takes the role of a tiger and a scene between him and the comedian is sometimes amusing. The tiger's make-up is poor and the actor does not get as much comedy out of the part as he might.

The leading man is good looking and has a voice above the average. The girl cannot sing at all, nor can she act. She is exceedingly pretty and graceful, however, and always pleases the eye if not the ear, a more acceptable arrangement than the opposite would be.

The chorus is good looking and well trained and its members wear some elaborate costumes. There is nothing unusual in the music. P. K.

STEVE FREDA

Theatre—Proctor's 23rd St.
Style—Single.
Time—Twelve minutes.
Setting—In one.

Steve Freda wears the attire of an Italian laborer and opens with a song, which he delivers in poor fashion. He has no voice to speak of and, for the most part, speaks his song. He also carries a harmonica on which he plays a few bars now and then.

Freda tells a few stories in Italian dialect, sings another song, and then produces a mandolin on which he plays an operatic air. From his manner, he seems new to the stage and lacks pep, considerably. His songs are not particularly attractive and he needs a new line of stories. His future is doubtful. P. K.

NAPPY AND HIS ARMY

Theatre—City.
Style—Nut act.
Time—Fifteen minutes.
Setting—Special in four.

This is a good nut act and all it needs to make it a real attraction is a few more specialties by the members of the "army." There are many bright lines in the turn, and good bits of business.

The leader, Nappy, does his part well, and the others help out, the thin, tall man being especially good. His recitation and song were both good. The company sings two numbers and harmonizes well, and, if the bits of business were increased, and each man given a chance for a small specialty, the act would be one of the best nut acts on the boards to-day. S. K.

MR. AND MRS. DARROWS

Theatre—Proctor's 23rd St.
Style—Shadowgraphs.
Time—Fifteen minutes.
Setting—Full stage.

The act opens with a clever smoke picture by the man, after which the two make sand pictures of a patriotic nature. Then they start their shadow work, which is more interesting than the usual thing of the sort. They haven't any novelties in material, but they work smoothly and quickly, and provide entertainment of a mild sort from start to finish. Both work silently, not a word being spoken throughout. For a shadow act it is much above the average, and would make a good opening turn for any house. P. K.

AMERICA AND HER ALLIES ARE

The biggest topic of the day, "ALSACE LORRAINE." The biggest song of the "A"
Everybody will be singing ALS

ALFRED BRYAN, WHO WROTE "JOAN OF ARC," HAS OUT-
DONE HIMSELF IN WRITING A STILL GREATER LYRIC IN
"LORRAINE, MY BEAUTIFUL ALSACE LORRAINE"
"LORRAINE" IS THE GREATEST MELODY THE GREATEST POP-
ULAR MELODY WRITER IN THE WORLD HAS EVER WRITTEN

Words by
ALFRED BRYAN
Writer of "Joan Of Arc"

LORRAINE (My Beautiful Alsace Lorraine)

Music by
FRED FISHER
Composer of "Peg O' My Heart"

Moderato

Be side a camp-fire gleam-ing, A gren a dier was dream-ing, His
He dreamt that he was stray ing a mong the child-ren play ing, And

thoughts went back a-gain to oth er years, Night shad-ows found him,
of ten kissed his moth-er's tears a way, But ah, the wak-ing!

and as they gath-ered a-round him, ten-der-ly he mur-mured through his tears
how his sad heart it was break-ing, how he wished that he could dream for aye

REFRAIN
Lor raine, Lor raine, My beau-ti ful Al sace Lor raine, You're

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McCARTHY & FISHER

ADDRESS ALL MAIL TO
NEW YORK OFFICE

148 st

Dear Friend

At last I hope
ity to hand song
you will be sing.

It will put a pec
and make a piece
you.

"LORRAINE" not a
or "kind app song.
just a nature hit o
present day.

If you are ton or
where in Ne and, c
touch with McH
our genial New
land.

If you are or a
Chicago. Andy C
hustler. AL DEN.
gladly look our w
Yours ally.

MILL

AREE ON "ALSACE LORRAINE"

he "ALSACE LORRAINE." Everybody should be singing "ALSACE LORRAINE."
 girl ALSACE LORRAINE."

in my heart for ev er to re- main, I see your vil-lage stee-ple, Your

quaint old fash-ioned peo-ple, And I would-'nt care if I could be there a gain, Lor-

raine, Heart of France part of France, Some day when

all of my wor-ries are through, I'm com-ing to you, Lor raine, Lor raine, O

wel-come me home once a gain, To live and die in my Al-sace Lor raine.

Lorraine-2

THE COMPLETE PIANOFORTE COPY OF "LORRAINE" IS BEFORE YOU ON THESE PAGES. NO WORDS OF INDUCEMENT ON OUR PART SHOULD BE NECESSARY TO MAKE YOU SING THIS SONG. "LORRAINE" SPEAKS FOR ITSELF. WIRE US YOUR KEY FOR ORCHESTRATION.

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JACK MILLS, Professional Manager
 GEO. A. FRIEDMAN, General Manager

WILLARD MACK'S 3 BIG NEW YORK SUCCESSES

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DAVID BELASCO

Presents

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By and with WILLARD MACK

BERT WILCOX



39th ST. THEATRE

MATINEE IDOL DE LUXE

LOU TELLEGEN

IN

"Blind Youth"

AND

BERT WILCOX & CO.

IN

The Dainty Domestic Comedy

"WHY WORRY"

The first sketch in Vaudeville TO USE A REAL TRENCH GAS MASK for a legitimate laughing finish

Playing U. B. O.

N. V. A.

Direction JACK HENRY

WILL BLAND & CO. ENID

Australia's Greatest
Illusionists

Booked Solid U. B. O.

DIRECTION—TREAT MATHEWS

The Blackstone Quartette

J. E. Kelley
1st Bass

Thos. Smith
2nd Bass

Earl McKinney
1st Tenor

J. W. Coleman
2nd Tenor and Dir.

IN VAUDEVILLE

WILLIAM JANE KENNEDY PRESENTS CHARLES
YOUNG and WHEELER
BACHELORS OF MUSIC IN VAUDEVILLE

FAIRFAX & STAFFORD

High Class and Comedy Singing, Dancing, Talking and
Pianologue. Music from Grand Opera to Ragtime

Direction, LEE P. MUCKENFUSS

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MARGIE GALE
ADDIS & STEWART
A Few Songs and a Little Nonsense
IN VAUDEVILLE

SOMETHING NEW IN THE AIR

THE WHITE TRIO

NOVELTY GYMNASIUM—IN VAUDEVILLE

THE OVANDOS

Whirlwind Xylophonists

Booked Solid

Dir., HARRY SHEA

JACK MARIE
DAVIS and ELMORE
Comedy, Singing and Talking in One ASSISTED BY JOE. Direction—Mark Levy

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Study in Mid-Air—Playing U. B. O.

PETE MACK, Eastern Representative

C. W. NELSON, Western Representative

Smiletta Sisters

NOVELTY DE LUXE—ALF. T. WILTON

DANCING DALES

Vaudeville's Pre-eminent Exemplars of Dancing Oddities.

FLORENCE EILEEN
HOBSON and BEATTY
TWO DIFFERENT GIRLS AND A PIANO IN VAUDEVILLE

HOWARD & LYMAN

DANCERS THAT ARE DIFFERENT

U. B. O.

NEW YORK CITY.

Palace—Annette Kellermann—Mullen & Coogan—Swor & Avey—Gillette's Monkeys. (Five to fill.)
Riverside—Mme. Cronin's Novelities—Alfred Bergen—Orth & Cody—Nellinger & Myers—McMahon, Dismond & Chaplow—Jas. C. Morton & Co.—Emmett, Corrigan & Co.
Colonial—"Hit the Trail"—Juno Salmo—Dorothy Toye—Bert Melrose—Three Chums—Millership & Glard—Raymond & O'Connor.
Royal—Wm. J. Kelly—Van & Schenck—Robt. T. Haines & Co.—Wilson-Aubrey Trio.
Alhambra—"The Cure"—"Bonfire of Old Em-pires"—Sylvia Clark—Dooley & Sales—DeWolf Girls—Flanagan & Edwards.

BROOKLYN.

Orpheum—Lewis & White—Jack & Cora Williams—Lew Dockstader—Joe Jackson—Josie Heather & Co.—Drew & Wallace—Elsie Janis.
Bushwick—Nat Nazario & Co.—Harry Clarke—Emmett DeVoy & Co.—Loyal's Dogs—Julian Eltinge—Taylor Trio.

BALTIMORE, MD.

Maryland—Abbott & White—Nonette—Eddy Duo—El Rey Sisters—Robt. E. Keane—Sarah Bernhardt.

BOSTON, MASS.

Keith's—Hallen & Fuller—Potter & Hart—Beatrice Herford—Eleanor Cochran—Stanley & Birns—Glady's Hanson—Adele Rowland—Mason-Keeler & Co.

BUFFALO, N. Y.

Shoa's—Sallie Fisher Co.—Renée Florigny—Al & Fannie Steadman—Moss & Frye—Prosper & Maret—Stewart & Donahue—"Norinne of Movies"—Lemaire & Gallagher.

CLEVELAND, OHIO.

Keith's—Van & Bell—"Sports in Alps"—Holmes & Buchanan—Schwartz Bros.—Kittner, Hawks & McCormack—Santos & Hayes—Ford Sisters & Co.—Four Mortons.

CINCINNATI, OHIO.

Keith's—Mr. & Mrs. Gordon Wilde—Eddie Leonard Co.—Mabel Russell Co.—Great Leon—Garcinetti Bros.—Una Clayton & Co.—Burns & Kissen—Briscote & Raub.

COLUMBUS, OHIO.

Keith's—Mr. & Mrs. Jimmy Barry—Chas. Grape-winn Co.—Seven Bracks—Chinko & Kaufman—Whiting & Burt—Edith Clifford—Horn & Ferris.

DAYTON, OHIO.

Keith's—Kenny & Hollis—Herman & Shirley—Three Bartos—Margaret Young—Brendel & Bert—Reckless Eve.

DETROIT, MICH.

Keith's—DeLeon & Davis—Dave Roth—Lightners & Alexander—Bandbox Revue—Moon & Morris—Wilfred Clark & Co.—Margot Francois—Flying Mayes.

ERIE, PA.

Keith's—Helen Tris & Jos—Seven Little Darlings—Hudson & Murray—Gallerini Sisters—Muller & Potter—Smilletta Sisters.

GRAND RAPIDS, MICH.

Keith's—Jack Lavier—Six American Dancers—Eva Tanguay—The McIntyres—Clark & Lavier.

HAMILTON, CAN.

Keith's—Fink's Mules—Morris & Campbell—Cait's Bros.—"Honor Thy Children."

INDIANAPOLIS, IND.

Keith's—Sansone & Delila—Maleta Bonconi—Gene Greene—Adair & Adelphi—John B. Hymer & Co.

LOUISVILLE, KY.

Keith's—Kerslake's Pigs—Joyce, West & Moran—Lucille Cavanagh—Browning & Denny—Ed. Reynard—Bell & Eva—McMahon & Chapelle.

MONTREAL, CAN.

Keith's—Earl Cavanaugh & Co.—Mack & Walker—The Gerald's—B. & H. Gordon—Senor Westony—Casting Campbells—Geo. Jessell.

PHILADELPHIA, PA.

Keith's—LeRoy, Talma & Bosco—Nellie Allen—"Makers of History"—Idania Troupe—Cummings & Mitchell—Cole, Russell & Davis—Edwards Song Revue.

PROVIDENCE, R. I.

Keith's—Wright & Dietrich—Frances Kennedy—O'Neal & Walmesley—Watson Sisters—J. & E. Dooley—Steve Freda—Helen Gleason & Co.—De Witt & Young Sisters.

PITTSBURGH, PA.

Keith's—Walter C. Kelly—Ed Morton—Cecil Cunningham—McKay & Ardine—Gould & Lewis.

ROCHESTER, N. Y.

Keith's—Jack Alfred & Co.—Hallen & Hunter—Geo. Kelly & Co.—Karl Emmy's Pets—Katherine Powell—Brice & Barr Twins—Harry Fox—Al Abbott.

TOLEDO, OHIO.

Keith's—Marie Fitzgibbon—Alex. O'Neill & Sex.—Pietro—Milt Collins—Evelyn Nesbitt—Three Apollos.

TORONTO, CAN.

Keith's—Lambert & Ball—Jas. Lucas & Co.—Wm. Gaxton & Co.—Jennie Middleton—Meehan's Dogs—Kenny, Mason & Schall—Conroy & Lemaire—Skelly & Sauvain.

WILMINGTON, DEL.

Garrick—Cook & Rothert—Bensee & Baird—Murphy, Van & Kenyon.

WASHINGTON, D. C.

Keith's—Gyrl & Vadle—Duffy & Inglis—Ford & Houghten—Athos & Reed—Little Billy—Stella Mayhew—Robert Bosworth & Co.—Franklyn Ardell & Co.—Jewell's Circus Day.

YOUNGSTOWN, OHIO.

Keith's—Venita—Gould—Moore & Whitehead—Bert Levy—Billy McDermott—Bailey & Cowan—Rita Maria Orchestra—McConnell & Simpson—Prevost & Brown.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Rooney & Bent—Adelaide & Hughes—Aveling & Lloyd—Frankie Heath—Towers & Darrell—Three Bobs—Rath Bros.

VAUDEVILLE BILLS

For Next Week

Majestic—Louis Mann & Co.—Milo—Fox & Ward—Johnny Johnston & Co.—Three Natalie Sisters—Gordon & Rica.

CALGARY, CAN.

Orpheum—Gertrude Hoffman—Leo Beers—Edward Esmonde & Co.—Kelly & Galvin—Elida Morris—Roubie Sims.

DES MOINES, IA.

Orpheum—Fritzie Scheff—Golet Harris & Morey—Lloyd & Britt—Mr. & Mrs. Melbourne—Capes & Snow—Arthur Deagon.

DULUTH, MINN.

Orpheum—Nellie Nichols—Sarah Padden & Co.—Val & Ernie Stanton—Phina & Pinks—Louis Hart—Brodean & Silvermoon—Ed. Lee Wrothe & Co.

DENVER, COLO.

Orpheum—Harriet Rempel & Co.—Three Stewart Sisters—Willie Weston—Levolor—Edwin George—Tennessee Ten—Williams & Wolfus.

KANSAS CITY, MO.

Orpheum—Sophie Tucker & Co.—Burt Johnson & Co.—Frank Westphall—Cooper & Robinson—John Josefson Troupe—Joleen Sisters—"The Corner Store."

LOS ANGELES, CAL.

Orpheum—McIntyre & Heath—Harry Green & Co.—The Gaudsmiths—"For Pity's Sake"—Rae E. Ball—Alexander Kids—J. & B. Morgan—Herbert Clifton.

LINCOLN, NEB.

Orpheum—Four Husbands—Jas. H. Cullen—Harry Von Tassen—Winona Winter—Robbie Gordon—Herbert's Dogs—Claude & Fannie Usher.

MINNEAPOLIS, MINN.

Orpheum—Blossom Seelye & Co.—Cooper & Ricardo—Allen & Frances—Foster Ball & Co.—Three Weber Girls—"In the Dark."

MEMPHIS, TENN.

Orpheum—"Submarine F-7"—Jean Adlar & Co.—Ellmore & Williams—Nina Payne & Co.

MILWAUKEE, WIS.

Orpheum—Trixie Friganza & Co.—Clark & Verdi—Dickinson & Deagon—The Gladiators—Skating Bear—Lyons & Yosco.

NEW ORLEANS, LA.

Orpheum—Kouns Sisters—Geo. Damerel & Co.—Four Haley Sisters—Porter J. White & Co.—Mile. Lietzel—Fitzgerald & Senna—Five Nelsons.

OMAHA, NEB.

Orpheum—Nan Halperin—Ben Lind—Mr. & Mrs. Fradkin—Bert Hughes Troupe—Raymond Wilbert—Emily Ann Wellman—Bronson & Baldwin.

PORTLAND, ORE.

Orpheum—Carus & Comer—Bernie & Baker—Boothby & Everdeen—Altruism—Selma Bratz—Claude Roode & Co.—Stan. Stanley & Co.

OAKLAND, CAL.

Orpheum—Jos. Howard & Co.—Rice & Werner—King & Harvey—Mack & Earl—Anna Chandler—The Le Grohs—Isabelle D'Armand & Co.

SAN FRANCISCO, CAL.

Orpheum—Four Marx Bros.—Comfort & King—Bessie Rempel & Co.—Doc O'Neill—"Five of Clubs"—Moore & Haager—Toots Paka & Co.—Alan Brooks & Co.—Frank Crumit.

SEATTLE, WASH.

Orpheum—Hyams & McIntyre—Bernard & Janis—Harry Beresford & Co.—Stuart Barnes—Val-nova's Gypsies—Ruth Royce—Audales Animals.

ST. PAUL, MINN.

Orpheum—Elizabeth Murray—Will Oakland & Co.—Lucille & Cookie—Bert Baker & Co.—Varden & Perry—Hanson & Clifton—Kalmar & Brown.

ST. LOUIS, MO.

Orpheum—"In the Zone"—Al Harman—Imhoff, Conn & Corene—Libonati—Roland Travers.

SALT LAKE CITY, UTAH.

Orpheum—Montgomery & Perry—Sylvester & Vance—Mercedes—Travers & Douglas—Tyler & St. Clair—Bee Ho Gray—Fanchon & Marco Co.

SACRAMENTO, STOCKTON & FRESNO, CAL.

Orpheum—Connell & Craven—Avon Comedy Four—Bert Swor—Clara Howard—Boyar & Co.—Alaska Trio—Kanazawa Japs.

VANCOUVER, CAN.

Orpheum—Cressy & Dayne—Morton & Glass—Scarploff & Varvara—Zeligler Twins & Five—Al Shayne—Ruth Osborne—Elida Morris.

WINNIPEG, CAN.

Orpheum—Harry Holman & Co.—"Vanity Fair"—Cycling Brunettes—Regal & Bender—Basil & Allen—Harry & Etta Conley—McDonald & Rowland.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—Francetti Sisters—Glen-dower & Manion—Noodles Fagan & Co.—Suzanne Rocamora Co. (Last Half)—Helen Harrington.

Poli (First Half)—Walsh & Ingram—E. E. Clive & Co.—Jay Raymond—Pauline Leopard. (Last Half)—Cliff Green—Three Rozellas—"Colour Gems."

HARTFORD, CONN.

Poli (First Half)—"Colour Gems." (Last Half)—E. E. Olive & Co.—Jay Raymond—Pauline Leopards.

Palace (First Half)—Grace Cameron—Four Harmony Kings—Fantasia. (Last Half)—Fay, Two Coleys & Fay—Claire Hanson & Village.

NEW HAVEN, CONN.

Bijou (First Half)—Carbrey Bros.—Helen Har-ington—Aeroplane Girls. (Last Half)—Fran-

cetti Sisters—Howard & Scott—Glendower & Manion—"When a Man Marries."

Poli (First Half)—The Australian Creightons—"Cranberries"—Fay, Two Coleys & Fay—Boyce & Brazil. (Last Half)—Broadway Duo—Larry Simpson & Co.—Four Harmony Kings—Frank Dobson.

SPRINGFIELD, MASS.

Palace (First Half)—Howard & Scott—Olga—"When a Man Marries"—Tom & Stasia Moore—Bradna & Derrick. (Last Half)—Australian Creightons—Lottie Grooper—Maxwell Quintette—Alf Grant—Ernest Evans & Co.

SCRANTON, PA.

Poli (First Half)—Lawton—Van Orden & Fal-laws—Kirke Brown & Margaret Field—Arthur Whitelaw. (Last Half)—Harms Trio—Jewett & Pendleton—Willard & Wilson—Eddie Dowling.

WILKES-BARRE, PA.

Poli (First Half)—Harms Trio—Jewett & Pendleton—Willard & Wilson—Eddie Dowling. (Last Half)—Lawton—Van Orden & Fallows—Kirke Brown & Margaret Field—Arthur White-law.

WATERBURY, CONN.

Poli (First Half)—Broadway Duo—Claire Han-son & Village Four—Larry Simpson & Co.—Three Rozellas. (Last Half)—Carbrey Bros.—Olga—Noodles Fagan & Co.—Bradna & Derrick.

WORCESTER, MASS.

Poli (First Half)—Lottie Grooper—Frank Dob-son—Ernest Evans & Co. (Last Half)—"Cran-berries"—Tom & Stasia Moore—Fantasia.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Sprague & McNeese—Scanlon & Press—Jones & Sylvester—Davies & Mann—"Melody Land"—Willie Solar—Regal & Mack. (Last Half)—Rowley & Tolnton—Gor-gallia Trio—Eddie & Dannie—Cardo & Noll—Doris Vernon—Wm. Pinkham & Co.

Boulevard (First Half)—Janne—DePace Opera Co.—Browning & Dawson—Renellas. (Last Half)—Brown & Carstens—Lowe & Sperling Sisters—"The Job"—Gorman Bros.—Johnson, Howard & Lizette.

Avenue B (First Half)—Nat Burns—Robinson & Dewey—Florence Randall & Co.—Zeno, Jordan & Zeno. (Last Half)—Peppino & Perry—"Regular Business Man"—Nick Verga—Lane & Smith.

Lincoln Square (First Half)—Mahoney & Auburn—Clark & Wood—Wesley & Reiser—"The Job"—Gorman Bros.—Resista. (Last Half)—Doan & Doan—Mae Marvin—Ferguson & Sunderland—Cora & Robert Simpson—Bell Boy Trio—Scheppe's Comedy Circus.

Delancey Street (First Half)—Brennan & Davis—Eddy & Denny—Cardo & Noll—Jessie Hayward & Co.—Thos. Potter Dunne—Gorgallia Trio. (Last Half)—Pronis—Rambler Sisters—Lew Welch & Co.—Grace DeWinters—"Old Soldier Fiddler"—Browning & Dawson—Gilding O'Mearas.

Greeley Square (First Half)—Rowley & Tolnton—Mae Marvin—Donovan & Murray—Clark & Francis—Bernard & Meyers—Vernon Five. (Last Half)—Sprague & McNeese—Harry Hoch—Tracey & McBride—"Women"—Bobbe & Nelson—Resista.

National (First Half)—Alvin Bros.—Fennell & Tyson—Wm. Pinkham & Co.—Lew Cooper & Co.—Gilding O'Mearas. (Last Half)—Sutter & Dell—Jeanne—Francis & Kennedy—Donovan & Murray—"Down Home Ten."

Orpheum (First Half)—Concertos—Hunter & Godfrey—Doris Vernon—"Women"—Ward & Cul-len—Phunphlends. (Last Half)—Gleasons & O'Houllhan—Taylor & Howard—Regal & Mack—University Four—Alvin Bros.

Victoria (First Half)—Irene Trevette—Taylor & Howard—Cameron DeWitt & Co.—University Four—Bell & Carson. (Last Half)—The Arleys—Gilson & DeMont—Jones & Sylvester—"Money or Your Life"—Willie Solar—"Melody Land."

BROOKLYN.

Bijou (First Half)—Doan & Doan—Lowe & Sperling Sisters—Cora & Robert Simpson—Bell Boy Trio—Gleasons & O'Houllhan. (Last Half)—Brennon & Davis—Hunter & Godfrey—Ward & Cullen—Cameron DeWitt & Co.—Bell & Caron.

DeKalb (First Half)—Rambler Sisters—Gleason & DeMont—Tracey & McBride—"Down Home Ten"—Grace DeWinters—Scheppe's Circus. (Last Half)—Mahoney & Auburn—Daisy Leon—Bernard & Meyers—Florence Henry & Co.—"New Turnkey"—Scanlon & Press.

Warwick (First Half)—Savannah & Georgia—Leonard & Dempsey—"Have a Heart"—Peggy Brown & Co. (Last Half)—Nat Burns—Robinson & Dewey—Florence Randel & Co.—Zeno, Jordan & Zeno.

Fulton (First Half)—Sutter & Dell—Ferguson & Sunderland—"The Mollycoddle"—Jarow—"Old Soldier Fiddlers" (Last Half)—Hubert Dyer & Co.—Irene Trevette—Fennell & Tyson—Phun-phlends.

Palace (First Half)—Peppino & Perry—Harry Brooks & Co.—Rajahs. (Last Half)—Tokai Japs—Nelson Sisters—Walton Percival & Co.—"Grey & Old Rose."

BOSTON, MASS.

Orpheum (First Half)—Lillian Watson—Shannon & Annis—Ishikawa Bros. (Last Half)—Anger & King Sisters—Clayton Maclyn & Co.—Frank Mula-ne—Knapp & Cornella.

St. James (First Half)—Wm. Morris—Bayes & England—"The Right Man"—Sherman, Van & Hyman—"Sherman Was Right." (Last Half)—Arthur & Dolly LeRoy—Hobson & Beatty—Lillian Kingsbury & Co.—Will & Mary Rogers—Broslus & Brown.

BALTIMORE, MD.

Hippodrome—Bennington & Scott—Conroy & O'Donnell—Conrad & Jeanne—Geo. M. Rosener—Penn Trio.

FALL RIVER, MASS.

Bijou (First Half)—Anger & King Sisters—Clay-

ton Maclyn & Co.—Frank Mullane—Knapp & Cor-nella. (Last Half)—Lillian Watson—Shannon & Annis—Ishikawa Bros.

HOBOKEN, N. J.

Lyric (First Half)—Anna Armstrong—Walter Percival & Co.—"Grey & Old Rose." (Last Half)—Tokai Japs—Oyerholt & Young—"The Mollycoddle"—De Pace Opera Co.

HAMILTON, CAN.

King Street—Three Gowell Bros.—Challis & Lambert—McCormack & Irving—Gordon, Eldred & Co.—Burke & Harris—Raskin's Russians.

MONTREAL, CAN.

Loew's—Ryan & Juliette—Florence Rayfield—"Notorious Delphine"—Weber & Elliott—Ballard Trio.

NEWARK, N. J.

Majestic (First Half)—Daisy Leon—"Money or Your Life"—"New Turnkey"—Hubert Dyer & Co. (Last Half)—Weiser & Reiser—Jessie Haywood & Co.—Jarow—Rendias.

NEW ROCHELLE, N. Y.

Loews (First Half)—Collier & DeWalde—Lane & Smith—"Apple Blossom Time." (Last Half)—Savannah & Georgia—Leonard & Dempsey—"Have a Heart."

PROVIDENCE, R. I.

Emery (First Half)—Arthur & LeRoy—Hob-son & Beatty—Will & Mary Rogers—Lillian Kingsbury & Co.—Lee, Walton & Henry—Broslus & Brown. (Last Half)—Wm. Morris—Bayes & England—"The Right Man"—Sherman, Van & Hy-man—"Sherman Was Right."

SPRINGFIELD, MASS.

Broadway (First Half)—The Arleys—Bobbe & Nelson—Francis & Kennedy. (Last Half)—Clif-ton & Kramer—Chas. W. Dingle & Co.—Lee, Walton & Henry.

TORONTO, CAN.

Yonge Street—The Skatelites—Addis & Stewart—Welch, Menley & Montrose—Adele Oswald—"What Happened to Ruth"—Con Conrad—"New Producer."

W. V. M. A.

ANACONDA, MONT.

Bluebird (Jan. 27)—Jack & Pearl Hall—Wright & Earl—Warren & Wade—Robert & Robert—Mc-Williams, Baldwin & Stendal—Three Lordons. (Jan. 30)—Gibson & Hall—Oliver Severn Trio—Paul Kell—Marcelle—"The Mayor and the Man-icure"—Hodge & Lowell.

BUTTE, MONT.

People's Hippodrome (Jan. 27-29)—Oliver Severn Trio—Paul Kell—Marcelle—"The Mayor and the Manicure"—Hodge & Lowell—Gibson & Hall. (Jan. 31-Feb. 2)—Tiny Trio—Winchester & Claire—Larry Haggerty—McLain, Gates & Co.—Homborg & Lee—Taisel & Tosei.

CHAMPAIGN, ILL.

Orpheum (First Half)—Paul Kleist & Co.—Jimmy Dunn—Sextette Deluxe—Holden & Herron—Sun Fong Lin Troupe. (Last Half)—Tasmanian Duo—Simpson & Dean—Richards & Kyle—Hugo Lutgens—"Follies De Vogue."

CHICAGO, ILL.

Lincoln (First Half)—Argo & Virginia—Long Tack Sam. (Last Half)—Wilfrid Dubois—Dunal & Simonds—"The Fixer"—Ward & Lorraine—"Flirtation."

American (First Half)—The Fixer—Ward & Lor-raine—"College Girl Follies." (Last Half)—Dan Sherman's Circus.

DECATUR, ILL.

Empress (First Half)—"The Naughty Princess." (Last Half)—Fred's Pigs—Espe & Dutton—Herbert Lloyd & Co.—Hippodrome Four—Gen. Pisano & Co.

DAVENPORT, IA.

Columbia (First Half)—The Zirras—Hlatt & Gear—Cal Dean & Girls—Vera Berliner—Ellis Nowlan Troupe. (Last Half)—Herberta Beeson—Henry & Moore—"The Unexpected"—Creole Ragtime Band.

GREEN BAY, WIS.

Orpheum (Last Half)—Mellno Twins—DeVoy & Dayton—Mr. & Mrs. Wm. O'Claire—"Dreamland."

GREAT FALLS, MONT.

Palace (Jan. 26-27)—Tiny Trio—Winchester & Claire—Larry Haggerty—McLain-Gates & Co.—Homborg & Lee—Taisel & Tosei. (Jan. 31)—The Vernons—Johnny & Wise—Allen Carroll & Dierlot Co.—Four American Beauties—Rea Gills—Flying Weavers.

LIVINGSTON, MONT.

Strand (Jan. 29)—The Vernons—Johnny & Wise—Allen Carroll & Dierlot Co.—Four American Beau-ties—Rea Gills—Flying Weavers.

MILWAUKEE, WIS.

Palace (First Half)—Swan & Swan—DeVoy & Dayton—Valda & Brazilian Nuts—"

THE MYSTIC HANSON TRIO

"The Magical Man and His Musical Maids"

At B. F. KEITH'S COLONIAL THIS WEEK (Jan. 21)

DIRECTION—ROSE and CURTIS

BILLY GLASON

McVicker's Chicago

"Billy Glason is one 'single' man that we must gently doff our Dunlap to and say 'great.' Glason can put over a song in such a manner that every individual holding a seat coupon must comment upon his personality and his artisticness. It matters not what the song may be, whether it is a character number, one with comedy, a ballad or a classical selection, Glason has the punch, and he scored for the first big hit of the show. His dance number went over big and his patriotic song capped the climax and made a great getaway. Glason didn't have to depend upon the war song, for he used it as an encore, and it forced another". . . VAUDEVILLE

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DIRECTION—ELY SOBEL

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EL CLEVE

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Direction—MAX GORDON

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DRAMATIC AND MUSICAL

Anglin, Margaret Fulton—N. Y., indef.
Adams, Maude—Pittsburgh, Pa., 21-26.
"Broadway After Dark" (Woodhall Amusement Co.)—Johnson City, Ill., 24; Benton, Mo., 28; Sekeston, 29; Anna, Ill., 30.
"Blind Youth"—39th St. Theatre, N. Y., indef.
"Business Before Pleasure"—Eltinge, N. Y., indef.
"Boomerang"—Tremont, Boston, indef.
Barrymore, Ethel—Empire, N. Y., indef.
"Cohan Revue of 1918"—New Amsterdam, N. Y., indef.
"Cheer Up"—Hippodrome, indef.
"Come Out of the Kitchen"—Powers, Chicago, 21-26.
"Chu Chin Chow"—Century, N. Y., indef.
"Copperhead, The"—Shubert, Boston, 21-Feb. 2.
"Doing Our Bit"—Winter Garden, N. Y., indef.
"Eyes of Youth"—Maxine Elliott's Theatre, indef.
"Experience"—Manhattan O. H., N. Y., 21-Feb. 9.
"Flo-Flo"—Cort, N. Y., indef.
"Flame, The"—San Diego, Cal., 24-25-26;
"Flora Bella"—East Liverpool, O., 24;
Beaver Falls, Pa., 25; Sharon, 26; Franklin, 28; Oil City, 29; Meadville, 30.
"Gypsy Trail, The"—Cort, Chicago, indef.
"Gypsy Trail, The"—Plymouth, N. Y., indef.
"Going Up"—N. Y., indef.
"General Post"—Gaiety, N. Y., indef.
"Heritage"—Playhouse, indef.
"Her Regiment"—Lyric, Phila., 21-26.
"Happiness"—Criterion, N. Y., indef.
"Henpecked Henry" (West) (Woodhall Amusement Co.)—Windsor, Mo., 24; Appleton City, 25; Greenfield, 26; Mt. Grove, 28; Thayer, 29.
"Henpecked Henry" (Central) (Woodhall Amusement Co.)—Tifton, Ga., 24; Eastman, 25; Wrightville, 26; Milledgeville, 28; Easton, 29; Madison, 30.
"Hans and Fritz"—South Bend, Mich., 24; Valparaiso, 25; Logansport, 26.
"Human Soul, The"—Toronto, Can., 21-26.
"Hamilton"—Broad, Phila., indef.
"Have a Heart"—Forrest, Phila., 21-Feb. 2.
"Jack o' Lantern"—Globe, N. Y., indef.
"King, The"—Cohan's, N. Y., indef.
"Lombard, Ltd."—Morosco, N. Y., indef.
"Land of Joy"—Knickerbocker, N. Y., 21-26.
"Lord and Lady Algy"—Broadhurst, N. Y., 21-26.
"Lilac Time"—Cohan's Grand, Chicago, indef.
"Maytime"—Studebaker, Chicago, indef.
"Man Who Came Back"—Princess, Chicago, indef.
Mantell, Robt. Co.—Nashville, Tenn., 21-26.
"Man Who Stayed at Home"—Playhouse, Chicago, indef.
"Man Who Came Back"—Wilbur, Boston, indef.
"Mother Carey's Chickens"—Majestic, Boston, indef.
"Maytime"—Shubert, N. Y., indef.
"Man from Wicklow"—Standard, N. Y., 21-26.
Mack Andrew—Norfolk, Va., 24-26; Newport News, 28; Richmond, 29-31.
"Nothing But the Truth"—Plymouth, Boston, indef.
"Naughty Wife, The"—Harris, N. Y., 21-26.
"Oh, Doctor" (Woodhall Amusement Co.)—Phillip, W. Va., 24; Clarksburg, 25; Grafton, 26; Shinnston, 28; Sistersville, 29; St. Mary's, 30.
"Oh, Boy"—Casino, N. Y., indef.
"Oh, Boy"—La Salle, Chicago, 21-Feb. 2.
"Odds and Ends"—Bljou, N. Y., 21-26.
"Over the Top"—48th St. Roof, N. Y., indef.
"Oh! Johnny, Oh!"—Floyd King, mgr., Goldsboro, N. C., 23; Wilmington, 24; Lumberton, 25; Fayetteville, 26; Hamlet, 28; Darlington, S. C., 29; Sumter, 30; Columbia, 31; Newberry, Feb. 1; Greenwood, 2.
W. B. Patton (Frank B. Smith, mgr.)—Waverly, Ill., 25; Staunton, 26; Alton, 27; DuQuoin, 28; Benton, 30; Johnson City, 31.
"Parlor, Bedroom and Bath"—Republic, N. Y., indef.
"Polly with a Past"—Belasco, N. Y., indef.
"Pretty Papa" (Woodhall Amusement Co.)—Loudonville, Ohio, 24; Tiffin, 25; Sycamore, 26; Fremont, 27; Wadsworth, 28; Sharon, Pa., 29.
"Passing Show 1917"—Chestnut St. Opera House, Phila., indef.
"Riviera Girl"—Colonial, Boston, 21-26.
"Rambler Rose" (Chas. Frohman, mgr.)—Buffalo, N. Y., 21-26.
"Step Lively" (Woodhall Amusement Co.)—Harrisonburg, Va., 24; Winchester, 25; Charleston, W. Va., 26; Gettysburg, Pa., 28; York, 29; Lebanon, 30.
Skinner, Otis (Chas. Frohman, mgr.)—Baltimore, Md., 21-26.
"Stop, Look, Listen"—Canon City, Col., 24; Leadville, 25; Denver, 28-Feb. 4.
"Sunny South" Company (J. C. Rockwell, mgr.)—East Palestine, O., 24; Ellwood City, 25; Beaver Falls, Pa., 26; Butler, 28; Chicago, 29; Vandergrift, 30.
"Success"—Park Sq., Boston, 21-26.
"Successful Calamity, A"—Adelphi, Phila., indef.
"Seventeen"—Booth, N. Y., indef.
"Turn to the Right"—Garlick, Phila., indef.
"Thirteenth Chair"—Hollis, Boston, indef.
"Tailor Made Man"—Cohan & Harris, indef.
"Tiger Rose"—Lyceum, N. Y., indef.
"Traffic in Souls"—Columbia, 24; Pardeeville, 25; Cambria, 26; Randolph, 27; Beaver Dam, 28; Iron Ridge, 29; Richfield, 30; West Bend, 31.
"Uncle Tom's Cabin" (Wm. Kibbel)—Herron, Ill., 24; Centralia, 25; Alton, 26; Springfield, 27; Bloomington, 28; Champaign, 29.

ROUTE LIST

"Very Idea, The"—Garlick, Chicago, indef.
Washington Sq. Players—Comedy, N. Y., indef.
"Why Marry"—Astor, N. Y., indef.
"Watch Your Step"—Winnipeg, Can., 21-26.
Wilson, Al. H.—Syracuse, N. Y., 24-26; Penn Yan, 28; Seneca Falls, 29; Oswego, 30.
"Yes or No"—Longacre, N. Y., indef.
Ziegfeld Follies—Hollis, Chicago, indef.
"Midnight Frolic"—New Amsterdam Roof, N. Y., indef.

INTERNATIONAL CIRCUIT

Attractions for the Week of January 27

Bushy's Minstrels—Imperial, Chicago.
"Dangerous Girl, A"—St. Louis.
"Girl Without a Chance"—Pittsburgh.
"Hans and Fritz"—Milwaukee.
"Little Girl in a Big City"—Orpheum, Phila.
Mutt and Jeff—Louisville.
"Marriage Question, The"—Indianapolis.
"One Girl's Experience"—Nashville.
"Peg o' My Heart"—Youngstown.
"Smarter Set, The"—Cleveland.
"Story of the Rosary"—National, Chicago.
"Thurston"—Birmingham.
"Trail of the Lonesome Pine"—Detroit.

STOCK

Auditorium Players—Malden, Mass., indef.
Alcazar Players—San Francisco, indef.
Appell Stock Co.—Orpheum, York, Pa., indef.
Arlington Stock Co.—Dawson, N. M., 20-26.
Baker Stock Co.—Portland, Ore., indef.
Bunting, Emma, Stock Company—Savoy, Ft. Worth, Tex.
Bishop Players—Oakland, Cal., indef.
Bonstelle, Jessie, Stock Co.—Star, Buffalo, N. Y.
Burke, Melville Stock Co.—Academy, Northampton, Mass.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co. (Ed Rowland)—Chicago, indef.
Comican Players—Bayonne, N. J., indef.
Cutter Stock Co.—Wellshoro, Pa., 21-26.
Coal Stock Co.—Music Hall, Akron, O.
Corson Stock Co.—Chester Playhouse, Chester, Pa.
Cazaneuve Paul Stock Co.—New Empire, Montreal, Can.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Dwight, Albert, Players (G. A. Martin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.
Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
Dubinsky Bros.—St. Joseph, Mo., indef.
Emerson Players—Lawrence, Mass., indef.
Elbert & Getchell Stock—Des Moines, Ia., indef.
Edwards, Mae, Players—Lindsay Art Con. Ill. Feb. 2.
Felder, Frank, Stock—Mozart, Elmira, N. Y., indef.
Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Glaser, Vaughn, Stock—Detroit, Mich., indef.
Gifford Young Co.—Clintonville, Wis., 21-26.
Guy Stock Co.—Jefferson, Auburn, N. Y., indef.
Holmes, W. Hedge—Lyceum, Troy, N. Y., indef.
Jewett, Henry, Players—Copley, Boston, indef.
Katzes, Harry, Stock—Salem, Mass., indef.
Krueger, M. P.—Wilkes-Barre, Pa., indef.
Keith Stock—Providence, R. I.
Keith Stock—Hudson, Union Hill, N. J.
Lewis, Chas. X., Stock (J. W. Carson, mgr.)—Chester, Pa., indef.
Liberty Players—Strand, San Diego, Cal.
Lilley, Ed. Clark, Stock—Samuel's O. H., Jamestown, N. Y.
Levy, Robt.—Lafayette, N. Y., indef.
Levy, Robt.—Washington, D. C., indef.
Leventhal, J. Stock Co.—Strand, Hoboken, N. J.
La Grande Sisters Stock Co. (Mock-Sad-All)—Rochester, Minn., 21-26.
Miller & Ball Stock Co.—Steubenville, O., indef.
Moses & Johnson Stock—Paterson, N. J., indef.
Morosco Stock—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
Menses, H. P., Stock Co.—Hyperion, New Haven, Conn.
Nizemeyer, C. A.—Minneapolis, Minn., indef.
Orpheum Stock Co.—Orpheum, Newark, N. J., indef.
Oliver, Otis, Players—El Paso, Tex., indef.
Oliver, Otis, Players (Otis Oliver, mgr.)—Wichita, Kan., indef.
O'Flara-Warren-Hatway—Brockton, indef.
Poll Stock—Bridgeport, Conn.
Poll Stock—Poll's Hartford, Conn., indef.
Poll Stock—New Haven, Conn., indef.
Phelan, E. V.—Auditorium, Lynn, Mass., indef.
Pickert Stock Co.—Burlington, N. C., 21-26.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
Pitt, Chas. D., Stock Co.—Reading, Pa.
Peck, Geo.—Opera House, Rockford, Ill.
Robbins Stock Co.—Rapid City, S. D., 21-26.
Shannon Stock Co.—Pineville, Ky., 21-26.
Shubert Stock—Shubert, St. Paul, Minn., indef.
Somerville Theatre Players—Somerville, Mass., indef.
Spencer, Cecil, Stock—Grand Opera House, Brooklyn, indef.
Sites-Emerison Co.—Lowell, Mass., indef.
Sites-Emerison Co.—Haverhill, Mass., indef.
Sned-E-Kerr Co.—Salem, Ore., indef.
Sutphen, C. J., Stock Co.—Boyd's, Omaha, Neb.
Williams, Ed. Stock—Orpheum, Elkhart, Ind.

Wilkes Players—Wilkes, Salt Lake City, indef.
Wilkes Players—Seattle, Wash., indef.
Wilson, Tom—Morgan, Grand, Sharon, Pa.
Wallace, Morgan, Stock—Grand, Sioux City, Ia., indef.
Wallace, Chester, Stock Co.—Lyric, Butler, Pa.
Woodward Stock Co.—Denham, Denver, Colo.
Waldron, Chas., Stock Co.—Waldron, Fitchburg, Mass.
Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
Walsh Stock Co.—Majestic, Providence, R. I.
Wigwan Stock Co.—Wigwan, San Francisco, indef.

BURLESQUE

Columbia Wheel

Al Reeves—Empire, Albany, N. Y., 21-26;
Casino, Boston, 28-Feb. 2.
Ben Welch—Empire, Newark, 21-26; Casino, Philadelphia, 28-Feb. 2.
Best Show in Town—Park, Bridgeport, 24-26; Colonial, Providence, 28-Feb. 4.
Bowery—Olympic, Cincinnati, 21-26; Columbia, Chicago, 28-Feb. 2.
Burlesque Revue—Star & Garter, Chicago, 21-26; Berchell, Des Moines, Iowa, 27-Feb. 1.
Burlesque Wonder Show—Berdell, Des Moines, Iowa, 20-24; Gaiety, Omaha, Neb., 28-Feb. 2.
Bon Tons—Empire, Toledo, O., 21-26; Lyric, Dayton, O., 28-Feb. 2.
Behman Show—Miner's, Bronx, New York, 21-26; Open, 28-Feb. 2; Orpheum, Peter-son, 4-9.
Broadway Follies—Bastable, Syracuse, N. Y., 21-23; Lumberg, Utica, 24-26; Gaiety, Montreal, Can., 28-Feb. 2.
Bostonians—Casino, Boston, 21-26; Grand, Hartford, Ct., 28-Feb. 2.
Follies of the Day—People's, Philadelphia, 21-26; Palace, Baltimore, 28-Feb. 2.
Golden Crooks—Empire, Brooklyn, 21-26; Park, Bridgeport, Ct., 31-Feb. 2.
Hello America—Gaiety, Boston, 21-26; Columbia, New York, 28-Feb. 2.
Harry Hastings—Gaiety, Washington, 21-26; Gaiety, Pittsburgh, 28-Feb. 2.
Hip, Hip, Hoorah—Grand, Hartford, Ct., 21-26; Jacques, Waterbury, Ct., 28-Feb. 2.
Howe, Sam—Orpheum, Paterson, 21-26; Majestic, Jersey City, 28-Feb. 2.
Irwin's Big Show—Star, Cleveland, 21-26; Empire, Toledo, O., 28-Feb. 2.
Liberty Girls—Palace, Baltimore, 21-26; Gaiety, Washington, 28-Feb. 2.
Majestic—Gaiety, Toronto, Can., 21-26; Gaiety, Buffalo, 28-Feb. 2.
Merry Ringers—Columbia, Chicago, 21-26; Gaiety, Detroit, 28-Feb. 2.
Million & Dolls—Corinthian, Rochester, 21-26; Bastable, Syracuse, 28-30; Lumberg, Utica, 31-Feb. 2.
Mollie Williams—Gaiety, Pittsburgh, 21-26; Star, Cleveland, O., 28-Feb. 2.
Marion's Dave—Gaiety, Detroit, 21-26; Gaiety, Toronto, Ont., 28-Feb. 2.
Majors of America—Gaiety, Kansas City, 21-26; Gaiety, St. Louis, 28-Feb. 2.
Oh, Girl—Jacques, Waterbury, Ct., 21-26; Pole's, Meriden, Ct., 28-30; Cohan's, Newburgh, N. Y., 31-Feb. 2.
Puss Puss—Casino, Brooklyn, 21-26; Empire, Newark, N. J., 28-Feb. 2.
Roseland Girls—Gaiety, Buffalo, 21-26; Corinthian, Rochester, N. Y., 28-Feb. 2.
Rose Sydel's—Hurtig & Seamon's, New York, 21-26; Empire, Brooklyn, 28-Feb. 2.
Step Lively—Pole's, Meriden, Ct., 21-23; Cohan's, Newburgh, N. Y., 24-26; Hurtig & Seamon's, New York, 28-Feb. 2.
Star & Garter—Majestic, Jersey City, 21-26; People's, Philadelphia, 28-Feb. 2.
Sporting Widows—Lyric, Dayton, O., 21-26; Olympic, Cincinnati, O., 28-Feb. 2.
Social Maids—Gaiety, St. Louis, 21-26; Star and Garter, Chicago, 28-Feb. 2.
Sight Seers—Columbia, New York, 21-26; Casino, Brooklyn, 28-Feb. 2.
Sam Sidman—Gaiety, Montreal, Can., 21-26; Empire, Albany, 28-Feb. 2.
Spiegel's Review—Gaiety, Omaha, Neb., 19-25; Gaiety, Kansas City, 28-Feb. 2.
Some Show—Open 21-26; Orpheum, Paterson, 28-Feb. 2.
Twentieth Century Maids—Casino, Philadelphia, 21-26; Miner's Bronx, New York, 28-Feb. 2.
Watson's Beef Trust—Colonial, Providence, 21-26; Gaiety, Boston, 28-Feb. 2.

Amerian Wheel

American—Empire, Chicago, 21-26; Majestic, Fort Wayne, Ind., 27; Majestic, Indianapolis, 28-Feb. 2.
Army and Navy Girls—Garden, Buffalo, 21-26; Star, Toronto, Ont., 28-Feb. 2.
Aviators—Victoria, Pittsburgh, 21-26; Penn Circuit, 28-Feb. 2.
Auto Girls—Olympic, New York, 21-26; Gaiety, Philadelphia, 28-Feb. 2.
Broadway Belles—Gaiety, Chicago, 21-26; Gaiety, Milwaukee, 28-Feb. 2.
Biff, Bing, Bang—Wilkes-Barre, 23-26; Empire, Hoboken, N. J., 28-Feb. 2.
Cabaret Girls—Savoy, Hamilton, Can., 21-26; Cadillac, Detroit, 28-Feb. 2.
Charming Widows—Majestic, Scranton, 21-26; Binghamton, N. Y., 28; Oswego, 29; Niagara Falls, 31-Feb. 2.
Darlings of Paris—Emmie, Cleveland, 21-26; Erie, Pa., 28-29; Ashabula, O., 30; Youngstown, 31-Feb. 2.
Follies of Pleasure—Star, Toronto, Ont., 21-26; Savoy, Hamilton, Ont., 28-Feb. 2.
Forty Thieves—Gaiety, Brooklyn, 21-26; Hudson, Schenectady, N. Y., 28-Feb. 2.

French Follies—Cadillac, Detroit, 21-26; Gaiety, Chicago, 28-Feb. 2.
Gay Morning Glories—Majestic, Indianapolis, 21-26; Terre Haute, 27; open 28; Feb. 2; Lyceum, Columbus, 4-9.
Grown Up Babes—Grand, Trenton, 23-26; Gaiety, Baltimore, 28-Feb. 2.
Girls from Follies—Open, 21-26; Lyceum, Columbus, 28-Feb. 2.
Girls from Joyland—Englewood, Chicago, 21-26; Empire, Chicago, 28-Feb. 2.
Girls from Happyland—Star, Brooklyn, 21-26; Gaiety, Brooklyn, 28-Feb. 2.
Hello Girls—Niagara Falls, 24-26; Garden, Buffalo, 28-Feb. 2.
Innocent Maids—Star, St. Paul, 21-26; Du-luth, 27; open 28-Feb. 2; Century, Kansas City, 4-9.
Jolly Girls—Holyoke, Mass., 21-23; Springfield, 24-26; Howard, Boston, 28-Feb. 2.
Lid Lifters—Penn Circuit, 21-26; Grand, Trenton, 31-Feb. 2.
Lady Buccaneers—Empire, Hoboken, 21-26; Star, Brooklyn, 28-Feb. 2.
Mischief Makers—Minneapolis, 21-26; Star, St. Paul, 28-Feb. 2.
Military Maids—Trocadero, Philadelphia, 21-26; South Bethlehem, 28; Easton, 29; Wilkesbarre, 30-Feb. 2.
Monte Carlo Girls—Gaiety, Milwaukee, 21-26; Gaiety, Minneapolis, 28-Feb. 2.
Mile-a-Minute Girls—Howard, Boston, 21-26; Lowell, Mass., 28-30; Worcester, 31-Feb. 2.
Orientalis—Lyceum, Columbus, 21-26; Court, Wheeling, W. Va., 28-30; Grand, Akron, O., 31-Feb. 2.
Pacemakers—Gaiety, Philadelphia, 21-26; Majestic, Scranton, Pa., 28-Feb. 2.
Pat White's—Gaiety, Baltimore, 21-26; Trocadero, Philadelphia, 28-Feb. 2.
Parisian Filis—Hudson, Schenectady, 21-26; Holyoke, Mass., 28-30; Springfield, 31-Feb. 2.
Review of 1918—Lowell, Mass., 21-23; Worcester, 24-26; Olympic, New York, 28-Feb. 2.
Record Breakers—Century, Kansas City, 21-26; Standard, St. Louis, 28-Feb. 2.
Social Follies—Open, 21-26; Century, Kansas City, 28-Feb. 2.
Some Babes—Standard, St. Louis, 21-26; Englewood, Chicago, 28-Feb. 2.
Speedway Girls—Youngstown, 23-26; Victoria, Pittsburgh, 28-Feb. 2.
Tempters—Court, Wheeling, W. Va., 21-23; Grand, Akron, O., 24-26; Empire, Cleveland, 28-Feb. 2.

Penn Circuit

Monday—New Castle, Pa.
Tuesday—Johnstown, Pa.
Wednesday—Altoona, Pa.
Thursday—Harrisburg, Pa.
Friday—York, Pa.

TABLOIDS

"Gate City Girls"—Rocky Mt., 21-26.
"Gay New Yorkers"—Post City, Tex., 21-26.
Hyatt & Lenore Musical Comedy (L. H. Hyatt, mgr.)—New Garlick, Minneapolis, indef.
Lord & Vernon Musical Comedy Co.—Little Rock, Ark., indef.
Wells Musical Comedy Co.—Durham, N. C., 28-26.
Zarrow's "American Girls." Mrs. H. D. Zarrow, mgr.—Clarksburg, W. Va., 21-26.
Zarrow's "Zig Zag Town Girls." Jack Fuquay, mgr.—Zanesville, O., 21-26.
Zarrow's "Variety Revue." Dick Manning, mgr.—Washington, Pa., 21-26.
Zarrow's Little Bluebird. L. Ziegler, mgr.—Morgantown, W. Va., 21-26.
"Zats Zams, The"—Lyceum, Salt Lake City, 21-26.

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Liberty Comedian

I haven't much of a reputation, but have enough ability to make one—According to WILL ROEHM.

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BILLIE DAVIES

PRIMA DONNA

INNOCENT MAIDS



CHAS. E. LEWIS

SINGING AND DANCING JUVENILE
With Barney Gerard's "SOME SHOW"

Maud **HAYWARDS** In a
With Hurtig & Seamen's "Hello America"

MAE O'LOUGHLIN

Featured with C Diving Girls

With Hip-Hip-Hooray Girls

GLADYS SEARS

Aviators

JOE **WESTON—SYMONDS** ALFARRETTA

MAIDS OF AMERICA

SECOND SEASON

HARRY PETERSON

Singing Straight with Sam Levy's Charming Widows.

Fifth Season

DOLLY FIELDS

Working for One of the Best Men in Show Business
Soubrette—Ben Kahn's Follies Company

CLAUDIA KERWIN

PRIMA DONNA

ARMY AND NAVY GIRLS

CHAS. GLICK

CHARACTER & BASSO, 2nd Season with FRENCH FROLICS—
Formerly Manager of International Four.

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STRAIGHT—WITH NATIONAL WINTER GARDEN CO.

WATCH ME! **HAZELLE LORRAINE**
THE ELECTRIC SPARK.

Hasting's Big Show, with Dan Coleman

CONNIE FULLER

CHARACTERS

CHARMING WIDOWS

AL STOKES

THE SWEET YODLER

HELLO GIRLS

PEARL LAWLER

PRIMA DONNA

BROADWAY BELLES

KITTIE GLASCO

Ingenue of "Hello America"

HELEN VREELAND

Ingenue Prima Donna

With Geo. Belfrage's Hip-Hip-Hooray Girls

ANNA SAWYER

COMEDIENNE—BEN KAHN'S UNION SQUARE CO.

LOUISE PEARSON

PRIMA DONNA

CABARET GIRLS

JIM I don't stop any show—I keep it going
Irish Comedian with Army and Navy Girls Co. **PEARL**

SID GOLD

2nd Season with Ben Welsh.

Bigger Hit Than Ever.

Vaudeville Next Season

BURLESQUE NEWS

(Continued from page 15)

BEDINI'S NEW SHOW,
"FORTY THIEVES," IS
NOT UP TO STANDARD

Jean Bedini's "Forty Thieves" at the Star last week is a fairly good show, but not the best on the American Circuit, although it went over well last Thursday night. There are several scenes that could be eliminated without losing any laughs. They do not add class to it.

Bedini has given the circuit a good production in the line of scenery and costumes, as both are equal to the best offered at Manager Joyce's house this season. The costumes of the chorus are pretty and selected with good taste, while the scenery, especially the exterior sets, are very artistic and pleasing.

Sam Micals, with a "Kabibble" Hebrew makeup, works hard, and his smile, which seldom leaves him, assists him greatly in his work. He handles his part differently than the usual Hebrew comedian.

Charlie Mac, while working hard, is of a Richy McAllister type, except in makeup. Bert Walton was handicapped with a bad cold, which interfered with his reading of lines to some extent. He is a good "straight," makes a neat appearance and "feeds" nicely. His French character goes well in the second part.

Wilson Franklyn is another "straight," filling in as Bedini does in his other show, but is not in Bedini's class as a worker. Franklyn would be seen to a better advantage in other branches of the theatre, as he is more of a dramatic man.

Joe Madden does bits throughout the show. As a lion in the motion picture scene he did very well. He does an eccentric bit in the burlesque. Madden shines, however, in his specialty, which is a fast juggling act that had the house in an uproar.

Billy Cumby does blackface, filling in as a porter, doing nicely. We did not get his "excess baggage" stuff in Madden's act, however. Cumby, you should let the audience in on that kidding once in a while. They are a pretty wise bunch nowadays.

May Kearns, a pretty ingenue of a blonde type, offered her numbers nicely and worked well in her scenes.

Lillian Lipman handles the "leads" and is right there. While carrying a little weight, she has a very pretty form and a most pleasing personality. Her work is good.

Molly Gilmore, a lively soubrette, has lots of life and action, which she displays in her numbers at all times. Although suffering with a cold she put her numbers over nicely.

The motion picture bit was worked up well with Walton, Micals, Mac, Miss Kearns and Cumby.

Walton and Miss Gilmore's specialty went over big.

Madden working in a tramp makeup offered a good juggling act, finishing with catching lemons with a fork in his mouth, said lemons being thrown by ex and future baseball stars. The act went big.

The "flirting" bit by Micals and Miss Kearns was nicely put over and well worked up. Cumby offered a singing and dancing specialty, which went over nicely.

Std.

WALLACE JOINS "SOME BABIES"

St. Louis, Mo., Jan. 21.—Billy Wallace, who has been featured in vaudeville and musical shows on the Coast as a tramp comedian, joined the "Some Babies" company at the Standard Theatre here today.

EVANS MADE DEPUTY SHERIFF

NEWARK, N. J., Jan. 9.—Leon Evans, assistant manager and treasurer of Miner's Empire Theatre, this city, was appointed deputy sheriff of Essex County today.

GET VAUDEVILLE TIME

Cook, Bernhardt and Mack are arranging vaudeville time to commence May 15. They are now with Charles Robinson's "Parisian Flirts" on the American circuit.

CROFTS JOINS AERO SQUAD

Charles H. Crofts, former advance man of "The Innocent Maids," is a member of the 118th Aero Squadron. He was a visitor in New York last week.

CABARET SIGNS JEAN POLLOCK

Jean Pollock, recently ingenue of the "Sporting Widows," is now working in the cabaret at the Tokio.

JEANETTE MOHR CLOSES

Jeanette Mohr closed with "Pete Clark's Girl" company last week in Boston. Babette replaced her.

The Brooklyn Subway is the new Crystal Maze;

RAYMO

has fooled us, he goes the old way.

WM. F. (Billy) HARMS

EMPIRE THEATRE,
Hoboken, N. J.
(Member of T. B. C.)

LOOK OUT for NEXT SEASON



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FRENCH FROLICS

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Featured Comedian—Lady Buccaneers

SECOND SEASON

MERMAIDA AND HER DIVING
BEAUTIES

WITH LADY BUCCANEERS

STAR, BROOKLYN, NEXT WEEK

HARRY FISHER

and His Cycling Models. Can use Lady Cyclists at all times. Booked solid, with HELLO GIRLS. This week—Niagara Falls, N. Y.

FRANK E. HANSCOM

JUVENILE AND CHARACTERS

LADY BUCCANEERS

JIM McCAULEY

CHARACTERS

BARNEY GERARD'S FOLLIES OF THE DAY

MABEL McCLOUD

Acrobatic Dancing Soubrette

Lady Buccaneers

WALTER J. PARKER

THE NATURAL TAD with THE FRENCH FROLICS.

JACK PEARL

"HE WAS THERE, TOO"

With Hark, Kelly & Damsel's PACEMAKERS

PRIMROSE SEMON

The American Girl

Featured with "Hello America"

MICHELINA PENNETTI

STAR OF BURLESQUE WITH B. F. KAHN'S FOLLIES COMPANY

BERT LAHR

ECCENTRIC DUTCH

BEST SHOW IN TOWN

Signed Three Years More with Blutch Cooper

MILDRED HOWELL

WINSOME SOUBRETTE

JACK REID'S RECORD BREAKERS

A D A L U M

Featured with Charming Widows

VOTED THE MOST POPULAR WOMAN IN SHOW BUSINESS

BERNIE CLARK

Singing, Dancing, Juvenile and Characters

With National Winter Garden

MAE KEARNS

INGENUE—PRIMA DONNA

FORTY THIEVES

MADDEN

"THE MAD JUGGLER"

One of Jean Bedini's 40 Thieves

TEDDY DUPONT

The Girl with Pleasing Personality—With SOCIAL MAIDS

CLAIRE DEVINE

LEADS

DIXON'S REVIEW 1918

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The Volcano of Pep and Ginger

**PRIMROSE
SEMON**

THE AMERICAN GIRL

Uncle Sam's Speediest Daughter

18 Karat Soubrette of the Columbia Circuit

Talent, Voice, Clothes, Personality,
Looks—the Nimblest Female in the World

MAURICE E. CAIN

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That Great Big Red, White and Blue
Show That Every Son and Daugh-
ter of Uncle Sam Should
See and See Again,

The Patriotic Musical Burlesque Revue,

"Hello America"Drop in and
see us at....**THE COLUMBIA** Next
WeekThe Boy with Brains, Talent,
Ability and Up to Date Novelties**ARTHUR
CONRAD**

TO THE PUBLIC:—

*I have seen them all employed, every
one of them, but as a producer, Mr.
Conrad stands alone. "Hello America"
is one of his samples. Yours truly,*

JOE HURTIG.

MANAGER

STARS OF BURLESQUE**LEW LEDERER**Dutch Comedian with B. F. Kahn's Union Square
Stock Co.

DIRECTION—ROEHM AND RICHARDS

**MATT KOLB**

Principal Comedian and Producer

"DARLINGS OF PARIS"**BOB HARMON and MALCOLM SID**
COMEDIAN The Big Talk of "Puss Puss" Co. JUVENILE**EUGENE RAUTH**
With Kelly & Damsel's Pacemakers—Doing Irish The Tad With the Voice**FLORENCE TANNER**
The Girl with the Golden Voice, with 20th Century Maids Direction Roehm and Richards**HARRY BENTLEY**
FEATURED COMEDIAN WITH BILLY K. WELLS MILE-A-MINUTE GIRLS**HALLIE DEAN**
METEORIC SOUBRETTE DIXON REVIEW 1918**MAY BERNHARDT AND MACK WILLIE**
With Chas. Robinson's Parisian Flirts Vaudeville This Summer**JIM BARTON | TILLIE BARTON**
FEATURED COMEDIAN INGENUE
20th Century Maids Seasons 1917-18-19**VERA ROSSMORE**
Prima Donna 20th Century Maids**ERNEST (Lively) SCHROEDER**
Six Feet of Versatile Comedy With Monte Carlo Girls**CHUBBY DRISDALE**
SOUBRETTE BEST SHOW IN TOWN

JUST

BOB MURPHY

PUSS PUSS COMPANY

JACK FAY

STRAIGHT MAN DE LUXE

Max Spiegel's Social Follies

THAT TALL FELLOW

HARRY (Hicky) LeVAN

DIXON'S REVUE OF 1911-12-13-14-15-16-17-18

ROSE CLIFTON
SOUBRETTE—AVIATORS Direction—ROEHM AND RICHARDS**DIXIE DIXON**
SOUBRETTE B. F. KAHN'S UNION SQUARE STOCK**AL MARTIN and LEE LOTTIE**
FEATURED COMEDIAN INGENUE
MAURICE JACOBS' JOLLY GIRLS—1917-18-19-20**KITTY MADISON**
Just Out of Vaudeville Now Soubrette with Hip Hip Hooray Girls**BOB BARKERS ZAIDA**
Producer and Comedian PRIMA DONNA**LETTIE BOLLES**
INGENUE SOUBRETTE DIXON'S REVIEW 1918**FAY SHIRLEY and ESTELLE COLBERT**
PRIMA DONNA INGENUE
National Winter Garden Stock This Week—National Winter Garden**CALIFORNIA TRIO**
HARRY BART BEN JOSS JIM HALL
Song—Dress and Class with Spiegel Revue**LILLIAN LIPPMAN**
40 THIEVES COMPANY GAYETY, B'KLYN, THIS WEEK

STOCK AND REPERTOIRE

(Continued from page 13)

POLI PLAYERS GIVE NEW PLAY

BRIDGEPORT, Conn., Jan. 21.—The Poli Players opened to-night in "The Girl Outside," a new play by Vincent Lawrence, author of "Fate Decides." The various players did good work. Dudley Ayers, in the leading role, was well received. Jack Evans gave a convincing performance and Warda Howard made "The Girl" a very appealing character. Edith Spencer, Ainsworth Arnold and the others in the company acquitted themselves with credit, and Director J. Francis Kirk staged the play admirably. The production is made under the auspices of the Century Play Co., New York.

FALLING PLASTER CLOSES CO.

The colored stock company that Robert Levy has been operating at the La Fayette Theatre, in Harlem, has been forced to suspend until the ceiling of the house can be repaired. Last week, while a performance of the court room scene in "Common Clay" was on, the plaster began to fall, and it was only the presence of mind of Abby Mitchel, who immediately began to sing a song, that prevented a small sized riot. It is understood that the house will be ready to resume within a short while.

LAWRENCE STOCK OPENS EARLY

LAWRENCE, Mass., Jan. 20.—The Emerson Players now start their evening performances at the Colonial at 7:30 instead of 8:15, as heretofore, because of Administrator Storrow's order closing theatres at 10 p. m. In view of the fact that business places close at 5 p. m. the Colonial's opening at 7:30 is not so early as it seems on the face of it. Though, of course, it has caused a slight falling off in attendance it is the general opinion that the fall-off is only temporary.

MacDONALD BACK IN DETROIT

DETROIT, Mich., Jan. 18.—William MacDonald, business manager for Vaughan Glaser for the last seven years, has returned to Detroit to resume his former position. During his absence in the East in the interest of Mr. Glaser his post here was filled by Tunis F. Dean.

DOROTHY WEBB ENTERS STOCK

Dorothy Webb, of Oliver Morosco's "Canary Cottage" company has been lent to A. Davis, manager of the Alcazar Stock Company of San Francisco for a period of six weeks. Miss Webb joined the Alcazar company Monday, January 21.

REJOINS MINNEAPOLIS STOCK

MINNEAPOLIS, Minn., Jan. 18.—Edmund Carroll, formerly stage manager of the stock at the Shubert Theatre, returned Monday to his old position.

OTIS OLIVER SIGNS JOHNSON

WICHITA, Kan., Jan. 17.—James M. Johnson, scenic artist and actor, has signed with the Otis Oliver Stock Company at the Crawford Theatre, here.

MONTE AUSTIN JOINS ARMSTRONG

SEATTLE, Wash., Jan. 18.—Monte Austin has joined the Armstrong Folly Company at the Gaiety Theatre, here.

NOTICE To WILLIAM ROBERT COLEMAN, H. M. Coleman, 509 N. Baroque St., Pine Bluff, Ark., is seriously ill. A letter from you might cheer him.

AT LIBERTY

MUSICAL COMEDY PRODUCER COMEDIAN, with scripts and dancing numbers. Address M. C. PRODUCER, Care Clipper, 1604 Broadway, New York City.

PIANIST AT LIBERTY

Al—Finest of references. No fakir; no fakirs need reply. A. F. of M. Address, ERNEST ROSE, Maryland Hotel, cor 6th Ave. and W. 1st St., Duluth, Minn.

BRADY LOSES \$250,000 BY FIRE

Theatrical scenery, costumes, stage settings and properties, valued at \$250,000 and belonging to Wm. A. Brady, were burned last Wednesday when the six-story brick warehouse at 343 and 345 West Thirty-sixth Street was destroyed by fire. The building, which was owned by Wm. Poth, was leased by Wm. A. Brady for the storage of upwards of one hundred productions, the accumulation of years. Among the properties destroyed were the productions of "L'Elevation," "Eve's Daughter," "Mrs. Prudence," "The New York Idea," "Major Barbara," "The Liars," "Captain Brassbound's Conversion," "Divorcons" and "A Woman's Way." "The Mikado," "Patience," "Pinafore" and "The Pirate of Penzance" were among the Gilbert and Sullivan operas.

Other scenery lost includes five sets of "Bought and Paid For," "The Land of the Free," "Way Down East," three sets; "Baby Mine," five sets; "Sinners," three sets; "The Family Cupboard," "Too Many Cooks," three sets; "Little Women," four sets; "Little Miss Brown," "Over Night," three sets; "A Gentleman From Mississippi," five sets; "The Man of the Hour," five sets; "Mother," "Life," the production at the Manhattan Opera House of which cost \$100,000; "Lights o' London," "Jim the Penman," "A Gentleman of Leisure," "The Cub," "The Dollar Mark," "The Pit," "Rosedale" and "Things That Count."

McCREE FUNERAL SERVICE HELD

Funeral services for Junie McCree were held last Tuesday by friends and fellow-members of the White Rats in Campbell's Funeral Church, 1970 Broadway. James W. Fitzpatrick, president of the White Rats, conducted the services, assisted by Edward Clark, Charles T. Aldrich, J. Edwards Davis and Wm. T. Conley. Harry Mountford pronounced the eulogy. Prominent among those present were: Frank Herbert, James Marco, Tim Cronin, Alexander Clark, Gordon White, Ernest Carr, Lottie Brisco, Le Roy and Lytton, Nevins and Gordon and Otto Steinert, of the German Actors' Union. The body was shipped to Toledo, Ohio, McCree's birthplace, and the funeral service there was also conducted by the White Rats.

GOLD THEATRE CO. SUED

The Gold Theatre Company is being sued by Parsholsky Brothers for the amount of \$967.25. From the papers it appears that the Gold Company, owners of property in West Twenty-second street, had hired the Carey Box & Lumber Company to erect a building on the premises. While the building was being erected Parsholsky Brothers had sold to the Carey Company 209 cypress doors to be used in the new building for the amount of \$967.30. The Carey Company was adjudicated a bankrupt shortly after. In the contract the Carey Company had a mechanic's lien on the property and the action is for the foreclosure of the lien to recover the amount.

SCHEDULE SHOWS CORT SOLVENT

John Cort last week filed a schedule in bankruptcy proceedings forced upon him by three creditors. The schedule shows liabilities of \$831,000 and assets of \$1,281,836. The assets consist of stocks and bonds of John Cort, Inc., valued at \$1,249,000; notes amounting to \$22,836 and a lease on the Duquesne Theatre, Pittsburgh, valued at \$10,000.

Why did they use

RAYMO'S

name when they considered the Coal Question for the theatres?

Palmer's Uncle Tom's Cabin

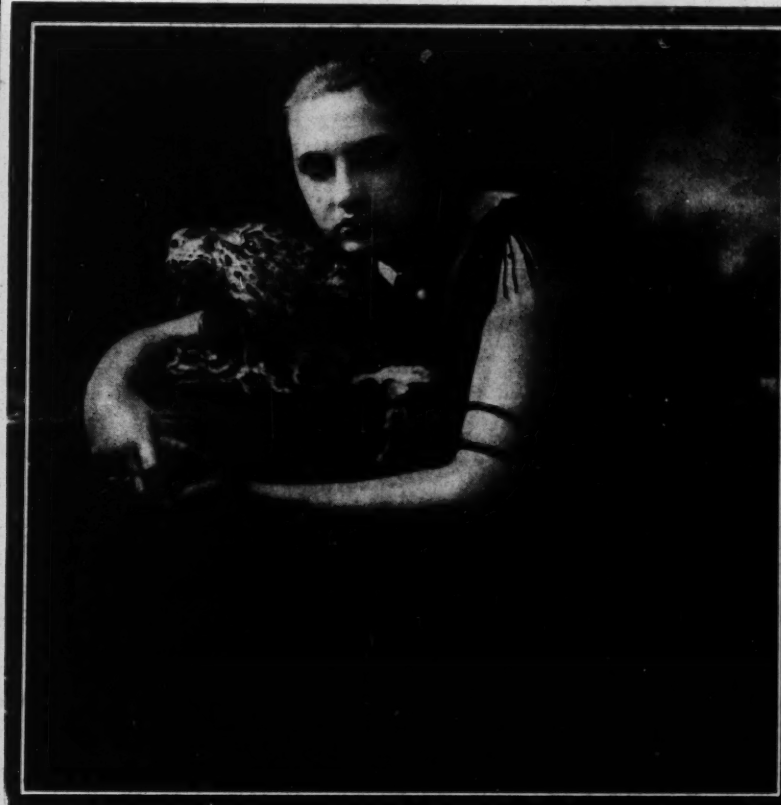
Wants man for Harris double St. Clair, man for Phineas double Legree, small woman for Topsy, child for Eva. Those doing specialties preferred. Hotel show, no parade. Lew Brooks and wife write. Address WM. REAP, Mgr., Cobourg, Ontario, Canada.

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Characters, ingenues, juveniles. Wardrobe. Quick, accurate study. Experience. Permanent stock. DOROTHY WILCOX, 118 Glenville Ave., Allston, Mass.

AT LIBERTY Al Saxophonist, double Violin. experience all lines, travel or locate. JOSEPH GOUDREAU, care Clipper, N. Y.

VAUDEVILLE'S ORIGINAL VAMPIRE GIRL



MISS MAE MARVIN

"OVER THE TOP" With Originality.

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Heavies—Characters

Heavies—Characters

One piece. Stock or Rep. Experience and wardrobe. Answer C. J. HAINES, care of New York Clipper, New York, N. Y.

At Liberty Desiring connections with any show EDDIE & JACK KLIEFF & KLINE

A good yodeler straight and Hebrew character or any characters desired. Address KLIEFF & KLINE, care of L. Schultz, 1598 3rd Ave., New York City.

WANTED—PERMANENT STOCK LOCATION

We have 12 Big Musical Comedy Shows on the road from 20 to 35 people in each, and owing to the Railroad conditions would like to place some of them in Permanent Stock. If interested, write WOODHALL AMUSEMENT CO., 608 Occidental Bldg., Indianapolis, Ind.

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PIANO PLAYER

A Musical Director—Man—Piano; must be A. F. of M. Sight reader and transposer. Must join on wire. No time to write. Wire ERNIE MARKS, Ingersoll, Ont., Canada, Jan. 21-26.

Double stage; juvenile man; heavy man to manage stage. One night stands. FRANK CONDON, Laurel, Nebraska.

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NICK

EDWARDS and GEORGE

Two Italians in a Day Off

Direction Jack Potsdam

FRANK

FLORENCE

MONTGOMERY & McCLAIN

In Budget of Nonsense Entitled

"From Broadway to Dixie"

Singing, Dancing and Comedy

Two Special Drops in One

JAS. B.

BILLY

ROBINSON and DEWEY
Comedy and Singing

Now Playing Loew Time.

Direction—TOM JONES

Week Dec. 31st—First Half, BIJOU, Fall River, Mass.; Last Half, ORPHEUM, Boston, Mass.

HAZEL MULLER

The Phenomenal Baritone Singer

ALF. WILTON

PLAYING U. B. O. TIME

N. B.—Managers, why not warm up your house with the

STEAMFITTERS

Direction—MARK LEVY

Assisted by Their Pipes

IN VAUDEVILLE

WATCH THEM

GEORGE

CHARLES

LANE & SMITH

Singing, Dancing and Comedy

Direction, MARK LEVY

COMMODORE TOM

MUSICAL COMEDY PONY

Direction, HARRY SHEA

MURRAY & LOVE LETTIE

An Offering of Nonsense

Direction, IRVING COOPER

TED

DAISY

LANE & WAITEComedy Singing, Talking, Dancing in One
IN VAUDEVILLE**KATHERINE SWAYNE**

CALIFORNIA'S NIGHTINGALE

IN VAUDEVILLE

FRAWLEY and WEST

PLAYING U. B. O. TIME ADVANCED COMEDY GYMNASTS DIR.—ROSE & CURTIS

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"A STUDY IN DAINTINESS"

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Direction, CHAS. WILSHIN

GEO.

KATHLEEN

HINKEL and MAE

"Catching a Car"

Direction—MANDEL & ROSE

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Comedy Songs and Stories

Direction—Arthur Klein

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BIANCAIn a Series of Dramatic
Dance Poems.

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ED. F.

REYNARDThe Ventriloquist Comedian,
in "BEFORE THE COURT"

JAMES

WILLIAM

GREEN and PUGH

Two Boys From Dixie

In Three Shades Blacker Than Black.

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HYMANRepresentative:
SCHALLMANN

BOOKED SOLID

Eastern Representative:
MORRIS & FEIL**PATSY BENNETT**

Songs and Comedy

Direction—MANDEL & ROSE

MAZIE EVANS

and her

BANJO BOYS

IN VAUDEVILLE

(ONE OF MANY)

BROWN & CARSTENS

Sensational Xylophonists and Marimbaphonists

Direction, A. HORWITZ

HELEN KEELEY

The Lady Demonstrator—Presents her own original novelty Bag Punching—Special Drop

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GENTLEMEN

Awbi, Chas. (Os-ko-mon)	Chipman, W. E.	Dougherty & Lucy	Howland, O. V.	Mack & Mayer	Smith, Paul
Burkhardt, W. C.	Connors, Jim	Du For, H.	Hollingshead, Roy	Murphy, Geo. P.	Smith, Bert
Beecher & Hess	Carroll, Bob	Elsner, Edw.	Hamlin, Hugo	McLillian, Jack	Summerhill &
Belmar, Henry	Chong, Joe	Emmett, Eugene	Haley, Dan	Miller, Sam - C.	McIntyre
Byrne, J. F.	Campbell & Meier	Eastman, Mel	Hoy, Harry	Milton, Robt. H.	Snow, A. Bernard
Burrows, Warren W.	Curwood & Gor-man	Eary & Eary	Hufte, John	Maddocks, Frank	Soper, Frank
Blair, Anthony	Donaldson, Sandy	Fishman, Morris	Kelly, Eugene	Murphy, J. Theo.	Thompson, E. F.
Bellong, Rud	Danforth, Chas. L.	Fulton, Jas. C.	Kidder, Ed. E.	Newton, Earle	Thibault, Wilmore
Carroll, T. J.	Dalley, Ted	Freefeld, Sam	Kidder, Ed. E.	Page, Jack	Udell, Chas. E.
Churchill, Clair	De Forest, Jack	Fisher, Rae	Kidder, Ed. E.	Perry & Devere	Van Cook, Jules
Callioote, V. B.	Dix, Dan	Farnum, Ted	Kidder, Ed. E.	Parsons, Wm.	Waack, Ezra C.
Clifford, Trio	Dusey, Vincent	Grant, Syd	Kidder, Ed. E.	Pennypacker, H.	Wilson, Sam B.
Cooper, Lew		Gorman, Jos.	Kidder, Ed. E.	Rankin, Wm.	Welsh, Lew J.
Culley, Henry		Hoadley, Fred R.	Kidder, Ed. E.	Rose, Harry	Wilcox, Frank
		Hamlin, Chas. B.	Kidder, Ed. E.	Ryan, Paul	Willard, Harry E.
			Kidder, Ed. E.	Selby, Arthur	Wilson, Al
			Kidder, Ed. E.		Williams, Thos.

LADIES

Andrews, Ellen	Dwyer, Lottie	Farnworth, Blr-tine	Leigh, Mabel	Payton, Minnie	Stewart, Viola
Ames, Lucille	Day, Peggy	Fox, Josephine	Lee, Donna	Peters, Irene	Sullivan, Mattie
Bachelor, Nettie	Dempsey, Dorothy	Fox, Grace C.	Lea, Mrs. L.	Perkins, Mrs. C.	Stevenson, Char-lotte
Buchan, Florence	Duke, Harriette	Gray, Marie	Morgan, Hilda	Carlos	Smith, Emma
Brice, Betty	Dalley, Vivian L.	Gane, Dorothy	Mull, Eva		
Beardsley, Dor-othy	De Winters, Grace	Gane, Dorothy	Minnis, Lenore		
County, Gertrude	Dampier, Rose	Hills, Anna	Mack, Mrs. Hed-wig	Russell, Mrs. Dick	Webb, Emma
Clayton, Lucille	Erwood, Ruby	Hardy, Adle	Mullin, Annette	Rosar, Eileen	Winters, Mable
Chase, Laura	Finlay, Vera	Hollis, Marjorie	Nown, Ginnie	Ragbield, Wil-helmina	Wellborn, Mrs. Burt
Curtis, Mae	Foreman, Madge E.	Kayne, Agnes	Nye, Ethel	Rutter, Louise	Weber, Minnie E.
Chase, Lotta					White, Mabel C.
					Wood, Nellie D.

DEATHS OF THE WEEK

JOHN HAYDOCK, a veteran actor, died Jan. 19 at the German Hospital, New York, in the seventy-fourth year of his age. Haydock was born in New York and made his first appearance on the stage as a young man. In his early days he was with dramatic road shows and, when the Hoyt farce comedies came in vogue he took up that line of endeavor. Then he played in stock for several seasons at the Castle Square Theatre, Boston, Mass., under the management of Henry W. Savage, and later was with stock companies throughout the country. The New York Hippodrome claimed his services for several seasons and latterly he appeared in motion pictures. The deceased is survived by two sons, Stanley Sheldon, an actor, and Roy Sheldon, a motion picture director. The body was taken to the Campbell Funeral Church, Broadway and Sixty-sixth street, where services will be held under the auspices of the Actors' Fund.

LOUIS SILVO, of the team of Silvo and Silvia, musical artists, died Jan. 1 from bronchial pneumonia, aged fifty-two years. He began his stage career more than twenty-five years ago. He worked with Harry Leopold (now known as Harry L. Hanson, of Fields and Hanson) under the team name of Leopold and Silvo, and played the leading vaudeville houses. He was with several of Sam T. Jack's companies and Billy Rice's Minstrels. Later, he went to England with the Barnum and Bailey Circus and remained in that country till a year or so ago, when he returned with his wife, who was also his partner, and daughter. They had since been appearing on the U. B. O. time and had worked up to within a week of his death. His wife and daughter survive. The remains were interred in St. Joseph's Cemetery, Roxbury, Mass.

CAPTAIN ALAN CAMPBELL, of the British Army, formerly an actor, has been killed in action according to advices received here. Capt. Campbell, who was the son of Mrs. Patrick Campbell, began his stage career in England. He finally came to the United States and associated himself with the Vitaphone Company, appearing in pictures in the company of Sydney Drew. This was in 1914. In September of that year he sailed for England and enlisted as a private in the British Army. His wife and mother survive him.

CHARLES H. STANLEY, who was for years one of our most popular comedians, died last week at Washington, D. C., from paralysis, aged sixty-one years. Stanley went upon the stage as a young man and soon became prominent. In his early days he was a favorite in Philadelphia and played with various stock companies in that city. Later he came to New York and played in most of Charles H. Hoyt's farce comedies. Vaudeville finally claimed him and he played the leading theatres in the country in this line. About fifteen years

ago he retired from the stage and became an evangelist and as such became noted throughout the country. His special forte was in rhyming lines from the Bible and fitting them to the airs of up-to-date songs. The remains were taken to Baltimore, Md., his home town, for interment.

TO THE MANY FRIENDS whose loving messages were sent since the passing of my beloved husband and long-time partner

WM. E. HINES

I extend my profound appreciation; regretting the number precludes a personal answer to each.

Gratefully,

EARLE (Daisy) REMINGTON-HINES

MAYLIN J. PICKERING, president of the Actors' Order of Friendship in Philadelphia, and representative in that city of the Actors' Fund of America, died Jan. 15 from heart disease. The deceased was born in Philadelphia about fifty-nine years ago and, as a young man, went on the stage, confining his appearances mostly to the theatres in that city and using the stage name of John P. Maylin. As an actor, he met with indifferent success and his father, who was one of the leading dealers in brushes in the city, took him into partnership and induced him to give up the stage. At his father's death he succeeded to the business which he had since conducted but had always continued his stage affiliations without taking active part in the profession. He leaves a widow and several children.

LEW H. GORTON, for many years a well known actor, died Jan. 11 at Neenah, Wis., from paralysis. Gorton was born in Windham, Conn., and in his earlier days, was associated with the Four Cohans at the World's Museum in Boston, Mass. Later he was with Oliver Doud Byron in "The Plunger," in which he created the role of Spike. This was followed by engagements with other leading eastern attractions. Of late years he played in the Middle West with Klimt and Cazzola's attractions and also appeared with well known stock companies. His wife survives him. The remains were taken to Milwaukee for cremation.

WM. A. CORNISH, of the Cornish Players, died recently at St. Luke's Hospital, Kearney, Neb., from peritonitis. He was forty years of age and had been in the theatrical business for twenty years. Last season he was leading man with the Mitchell Players at Grand Island, Neb.

K. & E. GET "LAND OF JOY"

When the "Land of Joy" closes its two weeks' run at the Knickerbocker it will not, as had been thought, go into the discard, but will go on a tour of the larger cities, beginning at the Montauk, Brooklyn, next Monday, and continuing throughout the country. Klaw & Erlanger have taken charge of the piece and will book the tour, keeping the company intact.

HAVE NEW PLAY

Winchell Smith and John L. Golden are busily engaged in getting a new play ready for production, in which the principal character is entitled "Lightnin." Paul Stanton has been engaged for the cast which is now being assembled.

BELASCO TO GIVE MATINEES

In order to accommodate patrons who could not see the shows on account of the closeup, David Belasco will give extra matinees of "Polly with a Past" and "Tiger Rose" on Friday.



ALBOLENE

WILL convert Pierrot or Pierrette into plain Mister or Master, Mrs. or Miss, easily, quickly and pleasantly. Albolene is the perfect make-up remover. Keeps the skin in good condition.

ALBOLENE is put up in 1 and 2 ounce tubes just right for the make-up box; also in 1/2 and 1 lb. cans. Buy ALBOLENE at any first class druggist or dealer in make-up.

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Parlor, Bedroom and Bath

By C. W. Bell and Mark Swan with FLORENCE MOORE & JOHN CUMBERLAND

GAIETY Broadway & 46th St., Eves. at 8.20, Mat. Wed. & Sat. at 2.20

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William Thomas A. COURTNEY and WISE in GENERAL POST.

A new comedy by J. E. Harold Terry.

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A musical conglomeration in 2 acts. Book by Geo. M. Cohan. Music by Irving Berlin and Geo. M. Cohan.

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In a New Comedy

"THE KING"

By Caillavet de Flers and Arno.

CRITERION Broadway & 44th St. Eves. at 8.15. Mats. Wed. & Sat. 2.15.

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In a New Comedy

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By J. HARTLEY MANNERS.

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In her Sensational Success,

THE LADY OF THE CAMELIAS

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A Musical Comedy

Book & Lyrics by Otto Harbach & James Montgomery. Music by Louis A. Hirsch.

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POLLY WITH A PAST

A Comedy by George Middleton and Guy Bolton.

LYCEUM Theatre, 45th St. & B'way. Eves. at 8.20. Matinees Thurs. & Sat. 2.20.

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A play of the Great Northwest by Willard Mack.

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COMEDIENNE

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Bass**YANKEE FOUR**

Singing, Talking and Comedy

Baritone
EDDIE McCOMBS2nd Tenor
FRED NERRET**SNOOKSIE TAYLOR**

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ELSIE

EDDIE

MURPHY & KLEIN

DIRECTION IRVING COOPER

EVELYN CUNNINGHAM

THE GIRL WITH THE MAGNETIC SMILE

Direction—MARK LEVY

HICKEY & COOPER

Hazel Mirth, Melody and Song

Playing Loew's Time

Billie In Vaudeville

CHARLOTTE WORTH

IN VAUDEVILLE

CISSIE

LOUISE

HAYDEN and CARDOWNIE

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In Vaudeville

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In up-to-date studies by Harry Von Tilzer and Lou Klein. Direction—SAMUEL BAERWITZ**MYSTIC HANSON TRIO**

The Magic Man and Magical Maids

Direction
ROSE & CURTIS**SHEPARD & OTT**

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Representatives, Jo Page Smith and Gene Hughes.

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GUTH, ROSS & GUTH

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Australian. So Different Comedy. Barrel Jumpers.

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World's Famous Blind Pianist and Irish Lyric Tenor
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Comedy, Singing, Talking, Dancing with Jass Finish

Direction, TOM JONES

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BURT EARLEand TWO BEAUTIFUL GIRLS. Violin, Piano and Banjo. Comedy
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Dir. Rose & Curtis

Abe Feinberg

JIM MURRY & WARD

In Their Own Original, New Version of an Enchanted Cottage.

In Vaudeville.

Direction, Nat Sobel

TANEAN BROS. PLAYING U. B. O. TIME

VAUDEVILLE REVIEWS

(Continued from pages 7 and 8)

AUDUBON

(Last Half)

Alfred and Pearl, a muscular couple, found the audience coming in. The offering is quite a presentable one, although it exhibits nothing startlingly novel in its routine of balancing and swinging.

Another one of the warfare songs was Marie Dorr's first song. A rube number in partial get-up went over more successfully. An Italian impersonation closed.

Thomas P. Jackson and company present a playlet, the action of which takes place in a business man's office. Enters a young woman answering his "ad" for a trustworthy assistant. During the interview it develops that she is just out of prison, where she had been incarcerated for stealing \$500 for an unworthy sweetheart. The business man refuses to employ her, but offers her \$1,000 if she will enter the office of a chemist next door and steal a priceless formula for him. Her innate honesty asserting itself, she refuses, albeit she is in dire financial straits. Whereupon it all turns out to be a hoax on his part, his intentions being to test her honesty. There are a number of laughs and some preachments on the wily ways of the world. The audience liked it.

"Pianostics," as an appellation for the next turn, had the Audubonites guessing. It turned out to be a miscellany of good comedy, piano solo, songs, and travesty dancing, capably projected by a skittish comedian and a long-haired musician.

The "Co" of the Clifford and Co. act are a seemingly blonde and brunette. A theme song extolling the various virtues of dancing is creditably sung by the brunette. The dances are of the stage ballroom order, and were all ably and skillfully done. An effective finale consists of the girl's hanging to Clifford's neck, and being whirled in the air.

Barnes and Smythe. The latter is a tall Hebrew comedian of comical mien. The act has much that is funny, and its value is greatly enhanced by the comedian's naturalness. "Trumpeter" is rendered by the "straight," who discloses a pleasant lyric voice. Eccentric dancing by the elongated comedian is of the most ludicrous order. I. B. G.

FOLLY

(Last Half)

The show was opened by Nat Burns, a dancer, who can really dance. He offers a variety of stunts, announcing each one as he does it. His dances while sitting down, and on the chair, were well received.

Jim and Anna Francis were second on the bill, and although they had a difficult spot, gradually got the audience and ended by scoring a hit. Their songs, dances and stories, together with their bits of business, got many laughs, for which they worked hard. The girl clowns all through the act and helped put it over.

Walter Law, Fox Film star, and his company of players, were on third. Law has a tense dramatic sketch, and, as acted by the company, scored the hit of the bill. The act will be more thoroughly reviewed in our New Act department.

The bill was split here by a Fox comedy. The vaudeville was resumed by Howard and Hurst, a man and woman, who have one of the best singing turns over seen on small time. They open with a double about vaudeville and then, behind a specially constructed drop, sing and talk a number about having been partners, and having quarreled. The man wants to let by-gones be by-gones, and the talk that ensues is clever and funny.

Frank Wilson, in a cycling novelty, closed the bill. He goes through a number of feats that are done by all cycling turns, and then does a number of stunts that are really difficult. He rides, and does several difficult feats without once touching the handle-bars. He is a clever showman, and, by his persistency, won over his audience. S. K.

FLATBUSH

Hardeen, who in appearance and method of working resembles his brother Houdini strikingly, held down the headline position in great style. The handcuff stuff went over with a rush, mystifying quite as strongly as it did when first introduced many years ago. Hardeen has an impressive manner of making his announcements and his attitude toward the committee is commendable for the fact that he refrains from any undue attempts at ill-timed comedy. The milk-can escape was the finishing trick. It sent him off to a huge sized hit.

Gardner's Maniacs opened the vaudeville section after a Universal news reel had placed the audience in a receptive state of mind. It is a dog act, displaying several excellently trained canines. A man and woman put the dogs through their paces, the woman contributing some good aerial work as an added attraction.

Stone and Boyle are a male duo, pianist and singer, respectively. The pianist is blind. His rendition of popular and classical music, however, would never indicate his affliction. The singer makes a fine appearance and has a pleasant singing voice. Byron and Langdon presented the favorite "Dude Detective" skit, which improves with age. Frank Byron's comedy song about his attempts to be a hero scored its customary hit.

Dunbar and Turner, man and woman, have a bright future. Here is a couple who can sing well, dance any old kind of a step and keep the laughs coming every minute. The woman does an eccentric dance that would get by in any company right now, including the better type of Broadway Revue.

Lane and Smith, two boys clad in Postal messenger uniforms, also landed with a bang. They can sing, know how to place their comedy points effectively, and both are strong when it comes to dancing. This act could easily hold down a spot on a big time bill.

The closing number, Gladys Brockwell, in a Fox picture, "A Branded Soul," rounded out a corking bill.

HARLEM OPERA HOUSE

(Last Half)

In the opening spot at the Harlem Opera House the last half appeared Eldora and company. The company consists of one man in black-face, who assists Eldora in his routine of cannon ball juggling, spinning a huge truck wheel and tables. The black-face could get more comedy out of what he is supposed to do.

The bill was split here by a Triangle comedy.

In number two spot appeared Myers and Mulvey, who pleased immensely. The turn is reviewed fully under New Acts.

After the picture appeared Murphy, Van and Kenyon, three rather robust looking men who rendered a number of selections, each one of which was greeted by rounds of applause. The finishing number, with the train announcer walking through the audience, got away with a big hand. After the drop had descended for the next turn their act was forced to make another bow.

Ben and Hazel Mann, in next to closing spot, proved to be favorite with the Harlemites, as a round round of applause greeted them upon their entrance. The act is as good as ever, with Ben doing his usual nut stuff. The dialogue is well put over, as are their songs.

"The Nine Crazy Kids," in the closing spot, found the audience walking out. The act still has nerve enough to use the old school room act. If there were anything exceptional in the turn it might go but, as it is, it is mediocre. Also, almost everybody who goes to vaudeville theatres has seen the act.

The show was closed with a Triangle feature, "Betty Takes a Hand," which kept the audience laughing throughout. L. R. G.

NEW ACTS

(Continued from pages 9 and 19)

MYERS AND CHAPPELLE

Theatre—Harlem Opera House.

Time—Seventeen minutes.

Style—Talk, songs, dances.

Setting—Special drop in one.

Myers and Chappelle are a boy and girl who offer a very neat routine of talk, combined with songs and dances. They employ a special drop, depicting the exterior of Maxim's restaurant.

They open with a song, after which they go through a dance. A line of talk follows, which is written around the girl's assumed ignorance of the English language, French being the only language she says she can speak. The girl then has a solo, but, as a vocalist, she needn't look for any medals. The man then comes on and falls into the drop, which comes down. He goes into a comedy number then and, as a finish, the two do a duet and wind up with a very neat and fast dance. The act should go well over its present time. L. R. G.

ZERMAIN AND VELLAL

Theatre—Proctor's Fifth Avenue.

Style—Dancing.

Time—Twelve minutes.

Setting—Full stage.

While there can be little difference in modern dancing acts of the kind made popular via the cabaret route, there is a vast difference in the way they are presented, and also in the degree of grace displayed by the dancers.

In consequence of this, the act presented by Zermain and Vellal can be said to differ from many of its class. They are capital dancers, are very graceful and they present their offering most attractively.

They give four dances, which they designate as "The Flirtation," "A Russian Dance," "The Flowers of Joy" and "The Triumph of Love." In the first and last mentioned the dancers acted in pantomime, which told the story of each.

The act was well received.

EDGER BERGER

Theatre—Olympic.

Style—Contortion, balancing.

Time—Ten minutes.

Setting—In one.

This boy offers a clever bit of hand balancing and contortion and, with a better line of talk, should be in an opening spot on the better small time.

He makes his entrance with a valise from which he produces his paraphernalia, namely, a few pedestals. His first stunt is kicking his feet in every manner and direction while standing on his hands, and then shifting his position to his head. A very good bit is balancing himself upon the pedestals, removing and replacing his hat with his feet while lighting a cigarette.

The last stunt is good. It sounds strange, but he rests his head upon the stage and walks and dances around it keeping his face always turned to the audience. His stuff is there. What he needs is an act. L. R. G.

McANAY AND McKEVER

Theatre—Olympic.

Style—Talk and songs.

Time—Fifteen minutes.

Setting—In one.

A boy and girl enter singing a number and stop after the first few lines. They then go into a lot of talk that means nothing and got them just as much. The girl, trying to do baby talk, squawks too much, and her chatter can barely be understood. She then does a solo, after which the man does a laugh number which is too old. They also go into more talk about bugs which is very poor. L. R. G.

WALTER LAW AND CO.

Theatre—Folly.

Style—Dramatic sketch.

Time—Twenty-five minutes.

Setting—In four.

The name of this playlet is "The Seal of Silence," and the story deals with the inviolability of the confessional.

A man has committed murder, his purpose being to get money with which to make good an embezzlement. Then he comes to the priest to confess and seek consolation. He tells why he murdered the man, and how. He does not know who the man is. He has a watch that he took from the body, but has not dared to open it. He gives it to the priest, who starts, for the murdered man is his brother, and the man who seeks his absolution and consolation is his slayer. The priest tells the murderer that, although he has the absolution, he must remember "God Watches Me Every Act I Do."

The police are looking for the slayer and come to the priest's house. The murderer, his conscience crying out, confesses. The officer upbraids the priest for not telling what he knew and the priest replies, "My lips are sealed with the seal of silence, therefore, I know nothing, absolutely nothing."

The sketch is well written, and well acted. The one who plays the murderer does capital work. Walter Law, as the priest, does very well. The other two handle their small roles satisfactorily. The turn is one of the few really good dramatic sketches seen in a long time and should have no trouble getting bookings. S. K.

HOLMES AND LEVERE

Theatre—Proctor's 125th Street.

Time—Twenty minutes.

Style—Patter and songs.

Setting—One and full stage.

Holmes and Levere have a splendid vehicle. It embodies everything that a good act should, cleverness, novelty, speed, personality and good dressing.

The special set in one depicts a stage box with a purple curtain as a background. The couple make their appearance in opera clothes, and discover they are too early for the performance. The usual altercation between husband and wife, which is done very naturally follows.

They then discover that the first act on the program is Holmes and Levere, and are disappointed, as they have seen them before. They fall asleep, the lights go out and the scene shifts to full stage. The man is at the piano, while the girl, in man's clothing, does a number and a soft-shoe dance that makes it hard for the audience to believe it is a girl. She then does a drunk bit, after which the man sings a comedy number. They then go into a duet.

The lights go out again, and the couple are found fast asleep, as before, in the box, having missed the show.

It is a very cleverly constructed act and should be going over the big time. L. R. G.

BOB CAMPBELL

Theatre—Olympic.

Time—Twelve minutes.

Style—Concertina playing.

Setting—In one.

Bob Campbell is a concertina player of exceptional merit. Opening with a pop selection, he goes into the "Misereere," which is followed by another pop number. He then gives an imitation of the Scotch bagpipes, followed by an organ number, which should have been worked in a spot light. The last bit is played with what he calls the smallest concertina in the world. At the Olympic he got a good hand. L. R. G.

ROCKFORD, ILL.

New Palace (First Half)—Chas. McGoods & Co.—Mr. & Mrs. Wm. Colare—"Cabaret De Luxe"—Nell McKinley—"Girl in the Moon." (Last Half)—Swan & Swan—Mahoney & Rogers—Dae & Neville—Raines & Goodrich—Pauline.

SPRINGFIELD, ILL.

Majestic (First Half)—Fred's Pigs—Tasmanian Trio—Laney & Pearson—Kingsbury & Munson—Hugo Lutzens—Zig Zag Revue. (Last Half)—Bruce, Morgan & Betty—Jimmy Dunn—Mrs. Gene Hughes & Co.—Holden & Herron—Sun Fong Lin Troupe.

PORTLAND, ORE.

Hippodrome (First Half)—Cliff Bailey Duo—Davis & Walker—Mr. & Mrs. Sidney Payne—Stanley & Gold—Billie Bowman—Hong Kong Troupe. (Last Half)—Jess & Dell—Billy Kelgarde—Royal Italian Sextette—Chas. T. Del Vecchio & Co.—Downs & Gomez—Three Alexs.

SIOUX CITY, IOWA.

Orpheum (First Half)—"The Tick Tock Girl." (Last Half)—Lemo & Mandel—Doc Baker & Magazine Girls—James Lichter—"Dianna Models."

SAN FRANCISCO, CAL.

Hippodrome (First Half)—Kenny & La France—Bernard & Merritt—Knight, Benson & Holloway—"Camp in the Rockies"—Geo. F. Hall—Bonesetti Troupe. (Last Half)—Alvarez Duo—Rosalie Asher—Walsh & Rand—"A Night With the Poets"—Lew Ward—Shanghai Trio.

SAN JOSE, CAL.

Victory (Jan. 27-29)—Rice, Bell & Baldwin—Valle—Orr & Hager—Minerva Courtney & Co.—Vincent & Kelly—"Visions of Art." (Jan. 30-Feb. 2)—Thiesen's Pets—Calvin & Thornton—Willard Bros.—Dave Thursby—La Vigne Sisters—De Koch Troupe.

SOUTH BEND, IND.

Orpheum (First Half)—Walker & Texas—Nip & Tuck—Dan Sherman's Circus—Rucker & Winifred—Thaler's Circus. (Last Half)—Van Camps—Kraus & Lasalle—Master J. C. Lewis & Co.—Walker Weems—Royal Gascoignes.

SACRAMENTO, CAL.

Empress (Jan. 27-29)—Thiesen's Pets—Galvin & Thornton—Millard Bros.—La Vigne Sisters—Dave Thursby—De Koch Troupe. (Jan. 30-Feb. 2)—Le Roy & Paul—Wahlan & Berry—Frank Rogers—Dorothy De Schelle & Co.—Dedic Velde & Co.

SEATTLE, WASH.

Palace Hippodrome (First Half)—Jess & Dell—Billy Kelgarde—Royal Italian Sextette—Chas. T. Del Vecchio & Co.—Downs & Gomez—Three Alexs. (Last Half)—Geo. & May Le Fevre—Burns Sisters & Lou—C. L. Goodhue—Fred & Mae Waddell—Corson Bros.

SPOKANE, WASH.

Hippodrome (Jan. 27-29)—Irving & Montrose—Stanley & Lea—Llewellyn & Stanley—Nelson, Bann & De Monde—Kelly Forrest—Three Haigs. (Jan. 30-Feb. 2)—Jack & Pearl Hall—Knight & Earl—Warren & Wade—Robert & Robert—McWilliams, Baldwin & Stendal—Three Lordens.

TACOMA, WASH.

Hippodrome (First Half)—Geo. & May Le Fevre—Burns Sisters & Lou—C. L. Goodhue—Carson Bros. (Last Half)—Three Willards—Art & Anna Owens—Mantella & Warden—Manning, Sullivan & Co.—Marston & Manley—Kartell.

TERRE HAUTE, IND.

New Hippodrome (First Half)—Twentieth Century Whirl. (Last Half)—Dorothy Southern Trio—Judson Cole—Moran & Wiser—The Dohertys—"Dream Fantasies."

WATERLOO, IOWA.

Majestic (First Half)—Herberta Beeson—Austin & Bailey—Eadie & Ramsden—Gardner & Revere—Doc Baker & Magazine Girls. (Last Half)—Laypo & Benjamin—Cal. Dean & Girls—Creighton, Belmont & Creighton—"Girl in the Moon."

WALLA WALLA, WASH.

Liberty (Jan. 27-28)—Willie Karse—Kimball & Kenneth—Arthur & Leah Belle—"Tate's Motoring"—Stine & Shell—Niobe. (Feb. 1-2)—Irving & Montrose—Stanley & Lea—Llewellyn & Stanley—Nelson, Bann & De Monde—B. Kelly Forrest—Three Haigs.

INTERSTATE CIRCUIT

AUSTIN, TEX.

Majestic (Feb. 1-2)—Col. Diamond & Granddaughter—Nell O'Connell—Harry Girard & Co.—Leipzig—Billie Reeves—Spencer & Williams—Dolores Valletta.

ATCHISON, KAN.

Orpheum (Jan. 27)—Foley & Massimo—Ray & Emma Dean—"To Save One Girl"—Clover Leaf Trio.

BEAUMONT, TEX.

Kyle (Jan. 29-30)—Col. Diamond & Granddaughter—Nell O'Connell—Harry Girard & Co.—Leipzig—Billie Reeves—Spencer & Williams—Dolores Valletta.

DALLAS, TEX.

Majestic—Mack & Williams—Misses Shaw & Campbell—"Our Family"—Joe Towle—Miss Ruth St. Denis—Charles Howard & Co.—The Jordan Girls.

FORT WORTH, TEX.

Majestic—Mang & Snyder—Ashley & Allman—Cartmell & Harris—William Ebe—"The Night Boat"—Rita Boland—"Act Beautiful." Byers (First Half)—Rokoma—Dolce Sisters—Lew Wells—"Fountain of Love." (Last Half)—Coscia & Verdi—Haviland Thornton Co.—Hahn, Weller & Martz—Aerial Bartlett.

GALVESTON, TEX.

Grand Opera House (Jan. 27-28)—Col. Diamond & Granddaughter—Nell O'Connell—Harry Girard & Co.—Leipzig—Billie Reeves—Spencer & Williams—Dolores Valletta.

HOUSTON, TEX.

Majestic—Collins & Hart—Arnold & Taylor—Norwood & Hall—Primrose Four—"Girl With the 1000 Eyes"—Marguerite Farrell—Olga Mishka Co.

KANSAS CITY, MO.

Globe (First Half)—Monarch Dancing Four—

VAUDEVILLE BILLS

(Continued from page 23)

Jerge & Hamilton—Robt. E. O'Connor—Morely & McCarthy Sisters—Myrl & Delmar. (Last Half)—Paul Bauwens—Vine & Temple—Peerless Potters.

LITTLE ROCK, ARK.

Majestic (First Half)—Torcat's Novelty—Maryland Singers—Gonne & Albert—Princess Deer & Co. (Last Half)—Oakes & Delour—Gaylord & Lantion—Walter Brower—Laveen & Cross.

OKLAHOMA CITY, OKLA.

Lyric (First Half)—Billy Kinkaid—Coscia & Verdi—Haviland, Thornton & Co.—Hahn, Weller & Martz—Aerial Bartlett. (Last Half)—Martains—Orren & Drew—Frank Gardner & Co.—Markee & Montgomery—Four Juggling Normans.

SAN ANTONIO, TEX.

Majestic—Darto & Sylvia—Hufford & Chain—Georgia Earle & Co.—Juliette Dike—Morgan Dancers—James Watts & Sotry.

ST. JOSEPH, MO.

Crystal (First Half)—Martains—Bros. & Evelyn—Merkett & Brocton—Five Merry Maids—Danny Simmons—Montambo & Wells. (Last Half)—Emilie Sisters—Archie Nicholson Trio—Dunley & Merrill—"Cycle of Mirth."

SAN ANTONIO, TEX.

Princess (First Half)—Fiske & Fallon—"Lincoln of the U. S. A."—Emily Darrell & Co.—Tiny May's Circus. (Last Half)—Rokoma—Dolce Sisters—Lew Wells—"Fountain of Love."

TULSA, OKLA.

Empress (First Half)—Martains—Orren & Drew—Frank Gardner & Co.—Markee & Montgomery—Juggling Normans—Adams & Griffith. (Last Half)—Monarch Dancing Four—Jerge & Hamilton—Robt. E. O'Connor—Morely & McCarthy Sisters—Myrl & Delmar—"America First."

TOPEKA, KAN.

Novelty (First Half)—Foley & Massimo—Ray & Emma Dean—"To Save One Girl"—Clover Leaf Trio. (Last Half)—Alexander Bros. & Evelyn—Merkett & Brocton—Five Merry Maids—Danny Simmons—Montambo & Wells.

WACO, TEX.

Auditorium (Jan. 27-28)—Laveen & Cross—Gaylord & Lantion—Kennedy & Burt—"American First"—Walter Brower—Oakes & Delour. (Last Half)—Carle & Inez—Little Caruso & Co.—Arthur Rigby—Dunedin Duo.

WICHITA, KAN.

Princess (First Half)—Paul Bauwens—Vine & Temple—Peerless Potters. (Last Half)—Foley & Massimo—Ray & Emma Dean—"To Save One Girl"—Clover Leaf Trio.

S. & C. CIRCUIT

ABERDEEN, S. D.

Rialto (Last Half)—Herman the Great—Royal Scotch Entertainers—Herbert's Seals.

CINCINNATI, OHIO.

Empress—Military Four—Melnotte—LaNole Troupe—Jermion & Mack—Earl & Sunshine—Sam Otto.

DETROIT, MICH.

Miles—Harmon & O'Connor—American Saxophone Sextette—Rose & Rosana—Alfred White & Co.—Wright & Davis.

FARGO, N. D.

Grand (First Half)—Dancing Serenaders—Forest & Church—Burkhardt & Gross—Dot & Art Razell—The Clarks. (Last Half)—Mareena, Navarra & Mareena—Three Types—The Harvesters—Charlotte Stockill.

ST. CLOUD, MINN.

Nemo (One Day)—Mareena, Navarra & Mareena—"Thou Shalt Not Kill"—The Clarks—Dot & Art Razell.

JANESVILLE, WIS.

Apollo (Last Half)—Sinclair & Tyler—Dixie Four—Russell & Bell—Morelles Toy Shop.

MASON CITY, IOWA.

Cecil (First Half)—Davis & Fitzgibbons—The Valadonas. (Last Half)—Palacios Bros.—Holand & Pelletier—Weston & Young—Maurice Woods.

MARSHALLTOWN, IA.

Casino (Last Half)—The Valadonas—"Thou Shalt Not Kill"—Skipper, Kennedy & Reeves—Davis & Fitzgibbons—Baby Helen.

SIOUX CITY, IOWA.

Princess (First Half)—Brandt & Audrey—Holand & Pelletier—Frank & Clara LaTour. (Last Half)—Bros. Picard Trio—Corse Payton & Co.

ST. PAUL, MINN.

Hippodrome (First Half)—Palacios Bros.—Three Types—Weston Trio—Maurice Woods. (Last Half)—Prof. Andrews—Dancing Serenaders—Forrest & Church—Degnon & Clifton.

SUPERIOR, WIS.

Broadway (First Half)—Dixie Four—"Thou Shalt Not Kill"—Morelles Toy Shop—Prof. Andrews. (Last Half)—Burkhardt & Gross—Dot & Art Razell.

SIOUX FALLS, S. D.

Orpheum (First Half)—Herbert's Seal—Norton & Christy—Royal Scotch Entertainers—Herman the Great. (Last Half)—The La Tours—Brandt & Audrey—The Valdos.

W. V. M. A.

BLOOMINGTON, IND.

Majestic (First Half)—Novel Bros.—Cook & Catman—Sam Liebert & Co.—Olympia Des Vall. (Last Half)—"Naughty Princess."

DULUTH, MINN.

New Grand (First Half)—Hayatake Japs—Mack & Lane—Frederick J. Harvey & Co.—Packard Trio—Marion Gibeby. (Last Half)—Holeen & Graham—Gray & Graham—Smith & Farmer—Mme. Katiska & Butterfly.

FORT WILLIAM, CAN.

Orpheum (Jan. 29-30)—Arthur Davis—Wilson & Van. (Feb. 1-2)—Hayatake Japs—Mack & Lane—Frederick J. Harvey & Co.

GRAND FORKS, N. D.

Grand (Last Half)—Sena & Webber—Berry & Nickerson—Meryl Prince Girls.

JOLIET, ILL.

Orpheum (Last Half)—Taketo Bros.—Brierre & King—Kingsbury & Munson—Roth & Roberts—Zig Zag Revue.

LINCOLN, NEB.

Lyric (First Half)—Tom Brown. (Last Half)—Haddon & Norman—Ten Dark Knights. Oliver (Last Half)—Leon's Ponies—Van & Yorke—Three Bennett Sisters—Four Buttercups—Buch Bros.

MINNEAPOLIS, MINN.

New Palace—Morenos—Edmunds & Leedom—Harry Mason & Co.—Hickman Bros.—Ragapation Six. New Grand—Lovett & Dale—Charles Lundholm & Co.—Four Belmonts—Halligan & Combs.

OMAHA, NEB.

Empress (First Half)—The Bimbos—Van & Yorke—Buch Bros. (Last Half)—Two Carltons—Tom Brown. Brandies—Bliss & Burt—"Song & Dance Revue."

PEORIA, ILL.

Orpheum (First Half)—Cummin & Seeham—Granville & Mack—"The Unexpected"—Betting Bettys. (Last Half)—Novel Bros.—Saxon & Clinton—Sam Liebert & Co.—Smith & Kaufman—Olympia Des Vall.

QUINCY, ILL.

Orpheum (First Half)—Fitch Cooper—The Circus Girls—Espe & Dutton—Beeman & Anderson. (Last Half)—"Six Little Wives."

REGINA, CAN.

Regina (Last Half)—Cole & Coleman—Celli Opera Co.—Scott & Douglas—Koban Japs.

ST. LOUIS, MO.

Columbia—Bertie Ford—Spencer Trio—Williams & Williams—Frank Gabby & Co.—Weir & Dixon—Holmes & Holliston—Beck & Preston—Maxine Bros. & Bobby.

SUPERIOR, WIS.

Palace (First Half)—Willson & Sherwood—Tom Davis & Co. (Last Half)—Leach La Quinlan Trio—Marion Gibeby—Chas. Rogers & Co.—Elkins, Fay & Elkins.

ST. PAUL, MINN.

New Palace (First Half)—Holden & Graham—Smith & Farmer—Chas. Rogers & Co.—Gray & Graham—Mme. Katiska & Butterfly. (Last Half)—Curtis Canines—Lee & Lawrence—American Minstrel Maids—Vera Berliner.

SASKATOON, CAN.

Empire (First Half)—Cole & Coleman—Celli Opera Co.—Scott & Douglas—Koban Japs.

VIRGINIA, MINN.

Lyric (Feb. 2-3)—Willson & Sherwood—Tom Davis & Co.—Walters & Hastings.

WINNIPEG, CAN.

Strand (First Half)—Sena & Webber—Berry & Nickerson—Meryl Prince Girls—Hill, Trivoli Girls & Hill. (Last Half)—Arthur Davis—Wilson & Van.

W. U. B. O.

BATTLE CREEK, MICH.

Bijou (First Half)—Julia Edwards—Davis & Moore—Freemont Benton Players—Steindel Bros.—"Movie Girl." (Last Half)—Max Bloom Co.

DANVILLE, ILL.

Palace (First Half)—"The Mimic World." (Last Half)—Beeman & Anderson—Hall & Goss—"Tango Shoes"—Rucker & Winifred—Page, Hack & Mack.

FORT WAYNE, IND.

Palace (First Half)—Gabby Bros. & Clark—Wallace Galvin—Otto Koerner & Co.—"Tango Shoes"—Warren & Conley. (Last Half)—Geo. Schindler—Black & O'Donnell—Coleman Goetz—Rae Samuels—"Little Miss Up-to-Date."

FLINT, MICH.

Palace (First Half)—Alexandria—De Nori & Barlow—Jack Gardner & Co.—Oscar Lorraine—Wm. Hanlon & Co. (Last Half)—Musical Lunds—Chas. & Madeline Dunbar—Ed. Blondell & Co.—Harry Coleman—Thomas Trio.

INDIANAPOLIS, IND.

Lyric—Veronica & Hurla Falls—Arthur & Grace Terry—Dunbar's Mississippi Misses—Bessie Le Count—Electrical Venus.

JACKSON, MICH.

Orpheum (First Half)—Weber, Beck & Frazier—"Miss America"—Lonzo Cox—Sol Berns—Arco Bros. (Last Half)—Retter Bros.—Frick & Adair—Merchant Prince—Clayton & Lennie—"On the Atlantic."

KALAMAZOO, MICH.

Majestic (First Half)—Max Bloom & Co. (Last Half)—Julia Edwards—Davis & Moore—Freemont Benton Players—Steindel Bros.—"Movie Girl."

LOGANSPOUT, IND.

Colonial (First Half)—Daniels & Walters—Rector, Weber & Talbot. (Last Half)—Ruby Sisters—La Sova & Gilmore.

LANSING, MICH.

Bijou (First Half)—Fretter Bros.—Frick & Adair—Merchant Prince—Clayton & Lennie—"On the Atlantic." (Last Half)—Weber, Beck & Frazier—"Miss America"—Lonzo Cox—Sol Berns—Arco Bros.

LA FAYETTE, IND.

Family (First Half)—Page, Hack & Mack—Bruce, Morgan & Betty—"An Heir for a Night"—Walter Weems' Royal Gascoignes. (Last Half)—"Mimic World."

MUSKEGON, MICH.

Regent (First Half)—Geo. Schindler—Black & O'Donnell—"The Slacker"—Jean Moore—Moanlon Sextette. (Last Half)—Gabby Bros. & Clark—Fields & Wells—Otto Koerner & Co.—Daniels & Walters—"An Heir for a Night."

RICHMOND, IND.

Murray (First Half)—Ruby Sisters—Brier & King. (Last Half)—Tennessee Trio—Tiller Sisters.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Five Days)—"Girl at Cigar Stand"—Francis & Nord—Homer & Dubard—Winson's Seals—Canfield & Cohen.

CALGARY, CAN.

Pantages—"Topsy Turvey Equestrians"—John & May Burke—Silver & Duval—The Lelands—Anderson's Revue.

DENVER, COLO.

Pantages—Four Casters—Strand Trio—Winifred Gilfrain Dancers—Harry Jolson—Doris Lester Trio—Pedrin's Monk.

EDMONTON, CAN.

Pantages—Five Metzetts—Bob Albright—Kin-kaid Kitties—June Mills & Co.—Ti Ling Sing—Zara Carmen Trio.

GREAT FALLS, MONT.

Pantages—Harvey Trio—Lee Hop Co.—Fat Thompson & Co.—Roscoe's Minstrels—Hope Vernon—Goldie & Ayres.

KANSAS CITY, MO.

Pantages—Beulah Pearl—Equestrian Lion—Wilson Bros.—"Fireside Revue"—Parsons & Irwin—Lord & Fuller.

LOS ANGELES, CAL.

Pantages—Naynon's Birds—Bill Pruitt—"Cycle of Mirth"—Byal & Early—Gasch Sisters.

MINNEAPOLIS, MINN.

Pantages—Uyeno Japs—Hager & Goodwin—"Fall of Rheims"—Gilroy, Haynes & Montgomery—Mary Dorr—Dancing Tyrells.

OAKLAND, CAL.

Pantages—"Courtroom Girls"—Jackson & Wahl—Chauncey Monroe & Co.—Burns & Lynn—Hill & Ackerman—Marie LaVarre.

OGDEN, UTAH.

Pantages (Three Days)—Nan Gray—"Hong Kong Mystery"—Frank Bush—"Revue De Vogue"—McDonald & Wallace—Martyn & Florence.

PORTLAND, ORE.

Pantages—"Bride Shop"—Senator Francis Murphy—Jack Kennedy & Co.—Flo & Ollie Walters—Rodriguez.

SEATTLE, WASH.

Pantages—Gruber's Animals—Hampton & Shriner—"Song & Dance Revue"—Ward, Bell & Ward—Owen & Moore.

SPOKANE, WASH.

Pantages—Mlle. Fleury—Lawrence Johnston—Billy King & Co.—Hilton & Lazar—Countess Verona—Steiner Trio.

SAN DIEGO, CAL.

Pantages—Arlova's Dancers—Joe Roberts—Jos. K. Watson—Four Readings—Herbert Brooks—Mumford & Thompson.

SALT LAKE CITY, UTAH.

Pantages—Flanders & Elster—"Honey Bees"—West & Hale—Maurice Samuels & Co.—Transfield Sisters—Mlle. Theres & Co.

SAN FRANCISCO, CAL.

Pantages—Barton & Hill—Primrose Minstrels—Marlette's Marionettes—Alice Hamilton—"Well, Well, Well"—Jan Rubini.

TACOMA, WASH.

Pantages—Rosalind—Jarvis & Harrison—The Langdons—Rony & George Florenz—Dixie Harris & Variety Four.

VANCOUVER, CAN.

Pantages—"Bachelor Dinner"—Wilkins & Wilkins—Prescotts—Minetti & Sidell—The Kuehns.

VICTORIA, CAN.

Pantages—Lottie Mayer & Co.—Brooks & Powers—"Lots & Lots"—Johnny Singer & Dolls—Beatrice McKenzie.

WINNIPEG, CAN.

Pantages—Yucatan—Chung Hua Four—Martha Russell & Co.—Mack & Velmar—Strength Bros.

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RATS CLUBHOUSE COST \$177,796

(Continued from page 3)

pear in the minutes of the meetings of the members of the union. A.—They were prepared by the general bookkeeper. Q.—And were they submitted to you? A.—Yes.

Q.—And you signed them, usually, did you? A.—Yes.

Q.—And were they read at the meetings? A.—Yes.

Q.—Did you at any of the meetings or otherwise state to the members that \$15,000 had been expended for this leasehold? A.—I don't remember.

Q.—And if nothing appears in the minutes of the members to show that \$15,000 was expended for the leasehold, can you explain why that was omitted? A.—No, I cannot.

Waters then explained that the lease was obtained from Edward F. Rush, of the former firm of Weber and Rush.

Q.—Did you know whether any brokerage commission was paid in the acquisition of this leasehold? A.—No, I do not.

Q.—Did you make any commission on the sale of this leasehold? A.—No.

Q.—Did any other officer or director make a commission? A.—Not that I know of.

By the Referee:

Q.—Did the attorney make any commission. A.—Not that I know of. I am sure if he had that he would have given it to us.

Q.—Please do not argue. Do you know whether he did or not? A.—No.

Q.—What was the consideration paid for the lease to Mr. Rush? A.—I don't know.

Q.—To whom was the lease made by Mr. Rush? A.—I do not know.

Q.—Was the lease eventually transferred to the White Rats Realty Co. A.—I believe so.

Q.—By what process. A.—I don't know. Q.—For what consideration? A.—As far as I know, none.

Q.—Just what do you mean by that? A.—I don't know of any consideration being given for the transfer. I don't believe there was any.

Q.—What did the White Rats Realty Co. pay for the lease on which the clubhouse was built? A.—I don't remember. I think it was \$15,000.

Q.—Where did it get the money from. A.—I believe the records show it was from the White Rats Actors' Union.

Q.—How did it come about that the union spent \$15,000 for a lease that went to the realty company. A.—I would have to refer you to the resolution in the minutes.

Q.—Where is there a record in the minutes of the union authorizing the expenditure of \$15,000 of its money for a lease to go to the realty company. A.—I don't know, except that resolution.

Q.—This lease went through your name didn't it. A.—Yes sir.

Q.—What did you get for it? A.—Nothing. I was simply under a salary.

Q.—Why was it transferred to you. A.—I don't know. That is a process about which I know nothing.

Q.—Was it given to you just pending the formation of the realty corporation. A.—I don't know the reason for it. It was done according to the instructions of our attorney and went through that way.

Q.—Was there any statement made to the members at a meeting in which it was explained to them that you held this lease for them and that the union was to spend \$15,000 for it. A.—I don't remember.

Q.—Were you told not to? A.—I don't remember.

Q.—Why didn't you make such a statement? A.—The business of the organization was conducted by the board of directors. These meetings were simply the meetings of a lodge.

Q.—Why, then, were you concerned in informing the members of the union that the money of the union was not to be spent in the securing of a clubhouse. A.—I did it simply to get the members interested in selling bonds.

Q.—Was that lease paid for with the union's money? A.—I would have to refer you to the records.

Q.—Do you know? A.—I cannot say positively.

Q.—Where would the check voucher be for this \$15,000? A.—Wherever the check vouchers are filed. They were all filed together in my time.

Q.—Who signed that voucher? A.—I don't remember.

Q.—Did you? A.—I don't know whether I was signing checks at that time. I believe I was, but I would not want to swear to it.

Q.—You mean you do not recall whether you signed this \$15,000 check? A.—Not at that particular time.

Q.—Did you sign it at any time? A.—No, I do not want to make any misstatements. I have already done that, and I don't want to do it again.

Q.—Show me any record in this ledger of the charging of the payment of this \$15,000? A.—I would suggest that you take it up with

the bookkeeper.

Q.—What is his name? A.—Faulhaber. Q.—You had charge of the keeping of the books, though. A.—Yes.

Q.—Did you ever look them over to see if they were correct? A.—They were audited by a firm of auditors.

Q.—Did you ever look them over yourself to see if they were correct? A.—I may have glanced at them, but I relied on the auditor's statements.

Q.—Can't you point to any item showing us where this \$15,000 item was charged? A.—I would not care to, without examining the books.

Q.—Did you not always tell Mr. Faulhaber how to make entries? A.—It wasn't necessary. He understood his business.

Q.—At the present time you cannot tell us where this \$15,000 was charged up? A.—No.

Q.—Can you tell us then, what person directed you to take that \$15,000? A.—No, I cannot, if it does not appear in the book. I see afterward, it was O. K'd by the board of directors, was it not? I don't know why it was done. It was done through the advice of counsel, though, I am sure.

Q.—That resolution that has been referred to refers to a special meeting of the Board of Directors held July 27, 1911. Was a record of that meeting kept? A.—It should have been. I don't know why it wasn't.

Mr. Sapinsky then produced a set of minutes in the minute book of the union under date of August 1, 1911, in which reference is made to a special meeting of the Board which it is there stated was held on July 27. The witness was asked if he had any personal recollections of that special meeting. He said he did not, and had no idea why the resolution referred to it.

Q.—Then there wasn't any such meeting as far as you know? A.—I don't know that there was, or that there wasn't. I could make a guess at it, but that is not what you want.

By the referee:

Q.—What did the union receive from the realty company for the \$15,000 which it expended for the lease? A.—I will have to refer you to the records.

Q.—What did the realty company give for that \$15,000? A.—I don't know.

Q.—Who should know? A.—The records should show you that. You have them.

Q.—Who else should know? A.—I don't know anybody else that should know. I know we kept a very good record of everything we did.

Q.—Were financial statements of the secretary read at the annual meeting of the union? A.—Yes.

Q.—Were any records made in those financial statements of this \$15,000? A.—I don't know.

Q.—Should it have been? A.—I should imagine so, but not necessarily in detail. We did not go into detail about our investments because, if we did, that would have been joy for some of the boys with note books, looking for just such information to carry out.

Q.—You mean the financial statements were not correctly kept, then. A.—We did not state the investments in full.

By Mr. Sapinsky:

Q.—Show me in what entry the \$15,000 would be included.

A.—I cannot tell you now. Q.—Take this book, and take your time and show me in what item is the \$15,000 that was expended? A.—I cannot do that.

Q.—Why not? A.—Because I would have to go through the details and find out where.

Q.—I asked you to do that. Take all the time you want. A.—I couldn't do that here. If you will let me come down here at my leisure and look at the books, all right.

It was then agreed that Waters should do so.

The witness was then shown the entry of where \$10,000 was paid out, and was asked if he knew what it was for. He said he did not, without going through the details of the books.

Q.—Who handled the funds of the Associated Actresses of America while you were secretary-treasurer? A.—The Board of Directors of the union.

Q.—Who signed the checks on that fund? A.—I don't remember. At different times I think there were different people. At one time, I think I signed them.

Q.—These funds were disbursed under the supervision of the union, were they not? A.—Yes.

Q.—Did the ladies' branch have separate meetings at that period? A.—No.

Q.—Did they have any say in the disposition of those funds? A.—No.

Q.—Did you keep any separate record of the collections of the Associated Actresses during that period? A.—I think you will find that they were kept separately.

Q.—Were they kept in the books of the union or in separate books? A.—Separate books.

Q.—How were those funds disbursed—by the check of the union? A.—By check on the Associated Actresses.

Q.—Was any accounting given by the union to the Associated Actresses for those funds? A.—They were part of the organization.

Q.—If they were part of the organization, why were their funds kept separate. A.—That I don't know.

Q.—When did your time as secretary-treasurer expire? A.—I resigned September, 1913.

Q.—Were you secretary-treasurer of the Associated Actresses? A.—I don't remember.

Q.—While you were secretary-treasurer,

(Continued on page 36.)

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"FOLLIES" GIVE BLIZZARD RUNS

CHICAGO, Jan. 18.—F. Ziegfeld, Jr., owner of the "Follies," and Harry J. Powers, manager of the Illinois Theatre, yesterday arranged to supply each purchaser of a ticket with a blizzard check which will entitle the holder who, on account of blizzard or storm, is prevented from reaching the theatre for a specific performance, to a seat at the Illinois Theatre some afternoon or evening during the remainder of the local run of the "Ziegfeld Follies."

STORMS SHUT INDIANA THEATRES

LOGANSPOUT, Ind., Jan. 19.—The severe storms of last week played havoc with the theatres in Indiana, many of the picture houses being unable to get films and, as an added complication, some of the express companies are refusing to accept perishable freight, films coming under this head. All theatres here closed up Saturday night owing to the severe weather, and the Colonial was closed two days, as no films or acts arrived.

NIBLO TO WED ENID BENNETT

LOS ANGELES, Cal., Jan. 18.—Fred Niblo and Enid Bennett, the popular young film star, are to be married in a few days. This fact became known by the issuance to them of a marriage license.

HITCHCOCK INCORPORATES

BALTIMORE, Md., Jan. 19.—"Hitchy-Koo" was incorporated here with Raymond Hitchcock, Leon Errol and Jack Pierre as directors.

ANNA HELD IS SICK AGAIN

MILWAUKEE, Wis., Jan. 20.—Anna Held is seriously ill at St. Mary's Hospital, here. She is said to be suffering from neuritis, resulting from a cold she contracted recently. She was removed to the hospital yesterday, and has since been under the care of several physicians. Her engagements in Wisconsin were canceled, but the company left, with her daughter in the principal role. She was recently taken ill in Seattle, and was in the hospital there for several days, and believed that she was entirely cured.

WHITE RATS CLUBHOUSE COST \$177,796

(Continued from pages 3 and 35.)

were any of the funds taken from the bank of the Associated Actresses of America and placed in the bank of the union? A.—I don't remember any such transaction.

Q.—When you quit, what was the bank account of the Associated Actresses? A.—I don't know.

Q.—Didn't you, at any time during your term in office, look over the books to see if the accounts were correctly kept or not? A.—Certainly.

Q.—And those things have passed completely out of your memory? A.—Yes.

Q.—Have you always had such a poor memory? A.—On some things, yes.

Q.—Is the fact that you want to forget the White Rats—does that fact have anything to do with your lapse of memory? A.—Well, I wouldn't say that. I don't want to make any misstatement.

Q.—When you took charge the ladies had something like \$30,000 or \$40,000 in that fund, didn't they? A.—I couldn't say that, either. I went up there in 1911—seven years ago.

Q.—Were the members advised of the investments that were made of their funds? A.—If they wanted to know about them, yes.

Q.—Was any information given to those who didn't inquire? A.—At the annual meeting it was read out clearly.

Q.—Was a general statement given each year? A.—Yes.

Q.—What was the procedure of lending money to members? A.—You mean for railroad fare?

Q.—For personal loans? A.—I believe that the arrangement was that if an actor was opening in Chicago, for instance, and did not have his railroad fare to get there, upon the presentation of a contract which was equitable he would be lent the money for his railroad fare, payable out of his first week's salary.

Q.—Were there any loans made to directors? A.—You mean for railroad fares?

Q.—For any purpose, while you were in office? A.—No, not that I remember.

Q.—And did the Board of Directors authorize all investments? A.—The Board of Directors authorized all investments.

Q.—Did the various corporations that were affiliated with the White Rats' Union pay any interest on their stock? A.—Which one do you mean?

Q.—Any of them—the Lancaster, the Chemung, or others? A.—Some did, at various times.

Q.—Were those dividends placed in the funds of the union? A.—If the union had stock in them, yes.

The witness was then taken in hand by Joseph J. Myers, attorney for the White Rats.

Q.—(By Mr. Myers): Now, coming down to the time of the so called investment of the \$15,000. At that time you were an officer of the White Rats Actors' Union, were you not? A.—Yes.

Q.—And at that time, who signed the checks of the union? A.—I signed one signature.

Q.—Who was the other party? A.—I don't know.

Q.—Was it John P. Hill? A.—That may be correct.

Q.—You signed that \$15,000 check, didn't you? A.—Yes.

Q.—What was that check drawn for? A.—The purchase of a lease, I believe.

Q.—Who signed that check with you? A.—Whoever was authorized by the Board of Directors.

Q.—Now, try to remember. A.—I don't remember who was signing checks at that time.

Q.—You personally drew the check? A.—I am sure I signed it.

Q.—And to whose order was that check drawn? A.—I don't remember.

Q.—The man from whom the lease was purchased by you was Mr. Rush, wasn't he? A.—Yes.

Q.—Was not the check to him? A.—As far as I remember, it was.

Q.—Was it one check for \$15,000, or two checks for \$7,500 each? A.—I don't remember.

Q.—Wasn't there a check for \$7,500 drawn at the time from the Associated Actresses of America? A.—I don't remember.

Q.—You wouldn't say there was not? A.—No, I would not.

Q.—You just said a moment ago that one check for \$15,000 was drawn. Could you be mistaken as to that? A.—I couldn't be positive.

Q.—Who bought the lease from Mr. Rush? A.—According to the records, I did.

Q.—Where did that transaction take place? A.—In his office.

Q.—What did he do when you gave him the check or checks? A.—I don't remember.

Q.—Didn't he hand you the lease? A.—I don't remember.

Q.—Did you give him the check for getting the lease? A.—I don't remember.

Q.—Who was there beside you and Mr. Rush? A.—Mr. O'Brien.

Q.—Did he hand the lease to you or Mr. O'Brien? A.—I don't remember.

Q.—What did you do with the lease? A.—I signed over the title.

Q.—Who was the party that directed you to sign over the title? A.—That I do not know. Counsel, I should imagine.

Q.—You mean Mr. O'Brien? Is that the party? A.—Yes.

Q.—You say you don't recall ever having had the lease in your possession? A.—Never in my physical possession.

Q.—At the time you paid over the money was the lease given to Mr. O'Brien? A.—I don't know.

Q.—Who told you to go to Mr. Rush's office with the check or checks? A.—I should imagine I was told to go there by the Board of Directors.

Q.—Now, Mr. Waters, didn't you assign that lease over to the White Rats Realty Company on the twentieth day of September, 1911? A.—If the record shows it, that is the transaction.

Q.—What was given you at the time of that transaction? Any payment made? A.—No.

Q.—You are sure of that? A.—Not that I know of.

Q.—Where was the transaction held? A.—I don't remember.

Q.—From the time that you passed over the \$15,000 to Mr. Rush, did you discuss with any of the members or directors anything in regard to this lease? A.—I don't know whether I did or not.

Q.—In other words, after you paid \$15,000 to Mr. Rush, your memory is a blank as to what happened? A.—Absolutely.

The attorney then produced books showing that two checks for \$7,000 each had been drawn to the credit of the White Rats Realty Company.

Q.—State what those two items of \$7,000 mean? A.—I don't know.

Q.—Don't they mean that you paid Mr. Rush with two checks for \$7,000 on that day? A.—I don't know.

Q.—Now, if you draw the two checks for \$7,000 each and two other checks for \$500 each without the permission of the Board of Directors, pay the money to Mr. Rush and then the matter was ratified by the Board of Directors afterward? Is that correct? A.—Not that I know of.

Q.—Kindly explain more definitely what those two entries for \$7,000 are for. A.—By themselves they mean nothing to me. I should have to make an investigation before I could answer.

Q.—You have no idea whatever what they stand for? A.—Not until I follow them through.

Q.—Two entries on one day of \$7,000 each and you have no conception at all of what they represent? A.—No.

Q.—Mr. Waters, I am going to show you journal marked No. 1 and on page 2 there is this entry: August 21, White Rats Actors' Union of America, \$7,000 and the Associated Actresses of America, \$7,000, with this statement underneath it: "To enter amount paid by the Associated Actresses of America to the White Rats Realty Company, and two more entries thereunder of \$500 each with this: "To enter amount of commission on account sale of lease refunded to the realty company by Dennis F. O'Brien," and ask you whether you can tell me whether those entries represent the payment of \$15,000 for the lease of Mr. Rush? A.—No, I cannot say that.

Q.—Will you say what those entries mean? A.—I cannot tell you.

Q.—What does the payment there mean of commission paid to Mr. O'Brien or refund part of commission? A.—I don't know. I didn't know anything about that part of the transaction.

Q.—In whose hand writing is that entry? A.—Mr. Faulhaber's.

Q.—What was the amount of the commission? A.—It says here, \$500 was to be refunded.

The attorney then found an entry of \$2,500 in the ledger which had been paid to Mr. Rush and asked Waters if he knew what it was for. He said he did not. He was asked if he was not charged with the signing of checks at the time this particular check was drawn and admitted that he was. He said Mr. Hill also was authorized to sign checks at that time.

The attorney then discovered that the check was given to Mr. Rush under the authority of the special meeting supposed to have been held on July 21, 1911, and asked the witness to find a record of that meeting in the minute books of the corporation. This was the same meeting at which the union is supposed to have authorized the payment of \$15,000 for the purchase of the leasehold from Mr. Rush. After examining the minutes, he said he could find no such record.

Q.—Whose duty was it to keep such records at that time? A.—The secretary's.

Q.—Who was secretary at that time? A.—I was.

Q.—Were you secretary of the union at the time that Cramp and company discussed a contract for the building of clubhouse? A.—I was.

Q.—Do you know as a matter of fact that the Cramp people would not build the clubhouse unless the union would guarantee the payment thereof? A.—I don't remember.

The attorney then produced entries from the books showing that the White Rats' union had spent \$177,796 in acquiring the clubhouse. Other records showed that at a meeting of the union it was resolved to put up \$25,000 worth of railroad bonds in escrow with some trust company as a guarantee to the builders for the erection of the building.

Q.—Were such bonds ever placed in escrow? A.—No. The arrangement was never made.

Q.—Wasn't \$50,000 given to guarantee the building? A.—I don't know.

Q.—Was Mr. Mountford an officer of the union during the time that these guarantees were made? A.—He was an officer until October 1, 1911.

Q.—Who drew the checks for disbursements during that time? A.—Mr. Waters and Mr. Hill.

Q.—As far as you know did Mr. Mountford have any knowledge of these transactions? A.—You mean at that time?

Q.—Yes? A.—Mr. Mountford was in Europe.

Q.—When Mr. Mountford returned from Europe was he apprised of all these things? A.—Yes, sir.

Q.—You told him all about them? A.—Yes, sir.

Q.—You told him all about these resolutions of the directors and these various payments made on the building? A.—I believe the whole thing was discussed.

Q.—Did he raise any objection to the using of the funds of the union in the building of the clubhouse? A.—I don't remember his doing so.

Q.—If he did would you remember them? A.—I don't know whether I would or not.

Q.—Why did Mr. Mountford resign? A.—I would rather have Mr. Mountford answer that.

Q.—Can't you tell us? A.—I prefer not to answer.

Q.—Did he tell you why he resigned? A.—That was really a part of this investigation. As I remember, he was asked to resign.

Q.—Why? A.—Why was he asked to resign?

Q.—Yes. A.—Because he objected to a number of arrangements we had made.

Q.—What sort of arrangements? A.—We engaged our attorneys and putting Mr. Hill in charge of The Player. Whether the clubhouse comes into the situation, I don't remember.

Q.—And he was asked to resign? A.—Yes, he was asked to resign.

Q.—Who asked him to resign? A.—The Board of Directors.

Q.—And you were one of those who asked him to resign? A.—I was at the meeting.

Q.—Did Mr. McCree ask him to resign? A.—Yes.

Mr. Myers, attorney for the White Rats, then showed the witness the minute book of the union, covering the meeting at which Mountford parted with the White Rats in 1911. He asked the witness if the minutes were in his handwriting, and he said yes. The minutes stated that Mountford tendered his resignation to the union.

The hearing was then adjourned until next Friday.

SET ACTORS' FUND DATE

The annual benefit in behalf of the Actors' Fund will take place this year on Friday afternoon, March 1. The performance will be given at the Century Theatre, that house having been donated by Messrs. Elliott, Comstock & Gest.

A number of special dramatic novelties are being prepared for the event, and the most eminent of our players will take part.

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FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

ACTORS ENTERTAIN SAILORS

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MOTION PICTURES

FILM THEATRES HARD HIT BY FUEL LACK

NEW YORK FARES FAIRLY WELL

While it is conceded that the motion picture exhibitors of New York City stand to lose considerable money through the observance of the Tuesday closing edict of the National Fuel Administration, which will be in effect for the next ten weeks, the metropolitan film showmen have much to be thankful for, when the plight of their brethren in other sections of the country is taken into consideration.

In Detroit, for instance, the picture theatres, owing to a combined shortage of coal and conflict of orders between the State and National Fuel Administrators, must refrain from giving performances on Mondays, as well as Tuesdays, for the ten-week period of fuel conservation, designated by Dr. Garfield.

In addition to the two showless days a week, which they will be forced to observe, Detroit exhibitors have been informed that they must curtail their performances to a maximum period of five hours on the other days of the week on which they are permitted to operate.

The same ruling with respect to picture houses applies to Atlanta, where conditions as regards fuel are said to be even worse than in Detroit. In Buffalo, conditions are considerably better for the picture men, a local order having been issued closing the shows at 9 o'clock every night, as well as all day Tuesday.

The 9 p. m. order, which will depend for its continuance on future fuel conditions in Buffalo, means the loss of the last show of the evening, with a corresponding daily shrinkage of receipts. Many of the smaller houses in Buffalo figured to make the day's expenses with the final performance of the day, which started usually at 9 o'clock, and its elimination will cut deeply into the bankrolls of this class of the city's exhibitors.

The picture houses at St. Louis, have been ordered to close all day Monday and Tuesday of each week for the next ten weeks and, according to an additional limitation placed on their activities by the State Fuel Administrators of Missouri, are prohibited from giving performances after 10 p. m. on the days they are allowed to remain open.

The troubles of the others, however, fade into insignificance when the film houses of Indianapolis are brought into the limelight, every picture show in the entire city being closed for the past week, with the possibilities of an early opening a matter of speculation. The rest of the cities throughout the State of Indiana are permitting film houses to open for business but one day a week.

Boston has had a 10 o'clock closing order in effect now since the beginning of last week, with the local fuel authorities of other cities of the Eastern seaboard watching the experiment with keen interest. As conditions improve it is expected that the orders issued throughout the country will be made correspondingly less drastic.

It will be at least three or four weeks, however, before any great relief can be looked for, from present indications, in the centres most affected.

ROTHAPFEL TAKES PETROVA FILM

"The Light Within," Madame Petrova's second picture under her own organization, will be shown at either the Rialto or the Rivoli, by S. L. Rothapfel, who praised it highly. It will be released on Feb. 1.

METRO ELECTS OFFICERS

At the annual meeting of the directors of the Metro Pictures Corporation held last week in their offices in the Long Acre Building, New York City, Richard A. Rowland was re-elected president; James B. Clark, first vice-president; E. H. Hulsey, second vice-president; J. W. Engel, treasurer; Charles K. Stern, assistant treasurer, and J. Robert Rubin, secretary and general counsel. The directorate includes: Charles K. Stern, David Stoneman, E. H. Hulsey, H. J. Cohen, Richard A. Rowland, James B. Clark, J. W. Engel, John Kunsky and A. S. Behmer.

N. Y. MOVIE EXPO POSTPONED

The Motion Picture Exposition scheduled to be held at the Grand Central Palace February 10-18, inclusive, under the joint auspices of the Motion Picture Exposition Company, the M. P. E. L. of America and the National Association of the Motion Picture Industry, has been postponed indefinitely for the present. The picture men called off the Palace show because of the war and other conditions calculated to have a bearing on the success of the exposition. There is a possibility that the show will be held in September.

FIGHT SUIT DISMISSED

The suit of Max Schneider against Arthur Ashley, the picture actor, has been dismissed. Schneider and Ashley were recently among a party of guests on board of Broadway Rauss' yacht. Ashley was looking through a telescope belonging to Schneider, and when the latter attempted to take it away from him, Ashley hit him in the eye, which resulted in an action for \$1,000 damages. The case was dismissed upon the grounds that there was no cause for action.

HART FEATURES RIVOLI BILL

Wm. S. Hart, in "Wolves of the Rail," is the leading screen attraction at the Rivoli this week. In the picture Hart is seen in two roles, appearing as the leader of a band of train robbers and a secret service man. Vola Dale appears as the heroine.

VITAGRAPH NOT TO MERGE

Walter W. Irwin, manager of Vitagraph's distributing forces, denies the rumor that there will be a merger with another company. He says that Vitagraph is not, and will not be a party to any such arrangement.

METRO PRESIDENT TRIES ACTING

Richard A. Rowland, president of Metro Pictures Corporation, will be seen as an actor, when he makes his debut in the Metro-Drew thriller. It is called "Payday."

"EMPTY POCKETS" AT RIALTO

Herbert Brenon's latest bid for fame, "Empty Pockets," had its metropolitan premier when it was shown at the Rialto on Sunday, the 20th. It will stay the week.

RIALTO HAS ELTINGE FILM

The screen feature at the Rialto this week is "The Widow's Might," in which Julian Eltinge is seen in the dual role of a young rancher and a fictitious "Princess Martini."

METRO RELEASES READY

The Metro releases for February are "Under Suspicion," "Revenge," "Weaver of Dreams," "Broadway Bill," and four of the Metro-Drew comedies.

MAETERLINK FEATURE READY

Artcraft has completed the taking of scenes for "The Bluebird," Maurice Maeterlink's play, and will shortly place it on the market.

UNIVERSAL TO CUT PRODUCT TWO-THIRDS

LAEMMLE ISSUES STATEMENT

The Universal Film Company, according to an announcement made by Carl Laemmle last week, has decided to quit producing any more pictures for the present with the exception of its serials and Bluebird features. The cutting down of the Universal's activities in the picture manufacturing field will result in the laying off of most of the companies hitherto engaged in producing at the Universal City studios, near Los Angeles.

It is planned that the Universal City establishment, which is one of the largest of its kind on the West Coast, will not cease operations altogether, but will be kept running at a minimum of its former producing capacity. It is claimed by the Universal that its action in curtailing its output is because of the fact that it has enough features now on hand to supply the visible demand for its product for the next six or seven months to come.

Other reasons advanced by the Universal for its new policy is that it will eliminate much waste of money heretofore expended in paying actors' salaries during the rainy season, which regularly visits the coast, and that, furthermore, by not operating the California plant to its full capacity for the next half year or so, an enormous amount of fuel will be conserved. The company will use but one-third as much coal, Mr. Laemmle declares, as was formerly consumed, operating on the new schedule.

In a letter published in the New York dailies, Mr. Laemmle recently expressed a rather pessimistic viewpoint concerning the present and immediate future of the motion picture business. He declared that his concern had a large number of negatives on its shelves, which, owing to what he described as poor conditions in the exhibition field, it was very difficult to move.

The fault, according to the Universal's president, was not with his product, but with the picture showmen. Lewis J. Selznick took occasion to answer Laemmle in one of the trade papers, and for a week or two some pretty compliments were exchanged back and forth.

The main point in the Laemmle argument was to the effect that admission prices should be raised by exhibitors all along the line if the film business was to continue. Selznick made considerable capital of the fact in one of his answers to Laemmle, that the Universal executive was not entirely consistent in his attitude toward the price raising proposition, inasmuch as he had lowered the prices instead of raising them while operating the Broadway Theatre, New York, some time ago in conjunction with the former.

MOVIE EMPLOYEES GET CHARTER

ALBANY, N. Y., Jan. 15.—Secretary of State Hugo today granted a charter to the American Theatre Employees and Projective Machine Operators' Union, of Brooklyn and Long Island. The purposes for which the Union is formed is to effect an association of all the employees of theatres where motion pictures are exhibited; to promote cordial relations between members of the Union and the owners and managers of such theatres; to secure protection from unfair and excessive liability of its members in pursuit of their duties. The incorporators are William Bigall, D. A. McClorey, David Super, Milton Kempner, M. W. Lane, Harry Sander and William Rich, all of Brooklyn.

FILM FLASHES

Larry Semon has finished the making of "Rooms and Rumors" for Vitagraph.

Niles Welch will be co-starred with Effie Shannon in the next Metro release, "Her Boy."

"The Song of Songs," Elsie Ferguson's next Artcraft picture, will be released on February 11.

George Archainabaud, World Film director, is now at Plattsburgh, training for a commission.

Fred Meyer is now assistant to Arthur Martinelli, cameraman for Mr. and Mrs. Sidney Drew.

Jack Dillon, Triangle director, is at work on a new subject called "Betty Comes Home."

The rights to "The Lust of the Ages" for France and Spain go to the Monet Film Company.

The next Brady-World picture will be "The Spurs of Sybil," which will be released on March 4th.

Douglas Fairbanks left for Arizona to film the exterior scenes for his next Artcraft release, "Headin' South."

Marshall de Francisco, in the employ of the Whartons, has enlisted in the photographic department of the Army.

Pearl White, Pathé star, is the winner of a contest held in Baltimore, to determine the most popular picture actress.

Walter McGrail, who tried to enlist in the Navy twice, but was unsuccessful, is back with Vitagraph, in support of Alice Joyce.

Tom Mills is busy filming the interior scenes for "An American Live Wire," in which Earle Williams and Grace Darmond are stars.

Carol Holloway, Vitagraph star, who plays the lead in "Vengeance and the Woman," has recovered from an attack of grippe, and is back at the studio.

Grands, Ltd., a London picture concern, bought the right to "The Lust of the Ages" for Robertson and Cole, another London firm. Crest pictures produced it.

The cast for the next Fairbanks release, "Headin' South," includes Katherine McDonald, Frank Campeau, Johnny Judd, Art Acord, Hoot Gibson and Ed Burns.

Earl Rodney will play opposite Enid Bennett in her first Paramount production. Others in the cast are George Nichols, Joseph Swickard, Carl Forms, Gertrude Claire and Lydia Knott.

Mary Miles Minter heads the list of Mutual star releases for January 28. The title of the picture is "Beauty and the Rogue." In the cast will be Alan Forrest, Spottiswood Aitken, Arral Humphrey, Clarence Burton and Lucille Ward. The list is completed by "Somebody's Widow," a Strand comedy, and the Mutual topical weekly.

Peroxide dyes many heads;

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never dyes.

FILM FLASHES

May Allison will again be seen as co-star with Harold Lockwood.

Pauline Curley will be seen in "Her Boy," Metro's latest patriotic spectacle.

Lottie Briscoe appears in "The House of Mirth" in support of Emmy Wehlen.

Billy West's next King Bee comedy is "The Rogue." It will be released February 15.

"The Diary of One of the Boys at the Front" will be a feature at the Strand hereafter.

B. A. Rolfe spent thirty-six hours in New York on business, then made a flying trip back to Hollywood.

General Film Company will hereafter be located at the New Berkely Building in Forty-fourth Street.

Metro's first February release will be "Under Suspicion," with Francis X. Bushman and Beverly Bayne.

Vera Lewis will appear in support of Viola Dana in "Weaver of Dreams," forthcoming Metro release.

William Russell, Mutual star, was operated on for injuries to his knee. He will be out of bed in a week.

Ethel May Burton will be seen in support of Billy West, having arrived in Hollywood for that purpose.

Bradley Barker is the leading man opposite Edith Storey in her first Metro production, "The Eyes of Mystery."

Henry Kolker and Joseph Kilgour will be seen in support of Emmy Wehlen in "Good Will and Almond Shells."

Aubrey M. Kennedy has resigned as manager of productions of Goldwyn, and will direct Sessue Hayakawa in his own organization.

Work on the new Vitagraph serial, "The Woman in the Web," is progressing. Hedda Nova and J. Frank Glendon will be starred.

Herbert Lubin and Arthur Sawyer were in Boston recently to address a meeting of exhibitors and exchange men on the theatre situation.

Tod Browning, Metro director, in the West, will arrive in New York shortly, bringing with him the prints of the Storey features he directed.

Emmy Wehlen, Metro star, will be seen in a picturization of the *Saturday Evening Post* story, "Good Will and Almond Shells."

Jesse L. Lasky, head of the Famous Players organization, left for California, after having attended a series of meetings with Paramount and Artercraft heads.

Harry Morey and Florence Deshon are on their way to Georgia to make several scenes for "The Desired Woman." Jean Page, who will appear in their support, is with them.

Francis X. Bushman and Beverly will be seen in a new feature called "The Brass Check." In the cast will be Frank Currier, Frank Joyner, Ollie Cooper and John A. Smiley.

The first Catherine Calvert feature produced by the Frank A. Keeney Pictures Corporation is "The Girl Who Saw Life." The Biograph studio is the locale of the picture's filming.

If Washington is in D. C., what state is

RAYMO
in?

FEATURE FILM REPORTS

"THE GUN WOMAN"

Triangle—Five Parts.

Released January 27.

Cast.

The Tigress.....*Texas Guinan*
The Bostonian.....*Ed. Brady*
The Gent.....*Francis McDonald*
The Sheriff.....*Walter Perkins*
Story—Western drama. Written by Alvin J. Neitz. Produced for Triangle by Frank Borzage. Features Texas Guinan and Triangle Players.

Remarks.

The Tigress is the owner of the "Devils Kitchen." La Mesa's dance hall, and is loved, feared and hated by all the people.

In the vicinity of La Mesa there prowls a mysterious road agent known as "The Collector." A Bostonian has been robbed prevails upon the sheriff to make him a deputy.

The robber meanwhile comes to La Mesa and, for the first time, awakens love in the heart of "The Tigress." He tells her of a little home and so on, and she, trusting him, gives him all of her money with which to start "the little home." A new gold center has been found, and the robber has opened up a dance hall there. He then tells her he never intended to marry her and that he will give her a position as head of his dance hall if she wants it. She drives him out, giving him one month in which to pay back what she gave him. A month later she rides into Bravos, where the robber has his place, and demands payment. He refuses and she shoots him, also setting the hall on fire. As she and the Bostonian, who is a Wells-Fargo detective, ride off, he tells her of his love. She says she loves him also, but that her heart is back in the ruins of Bravos.

The picture is one with a novel twist to it. The western atmosphere is well maintained, and the comedy moments fit in admirably.

Box Office Value.

Two days.

"RIMROCK JONES"

Paramount. Five Parts.

Cast.

Rimrock Jones.....*Wallace Reid*
Mary Fortune.....*Anna Little*
H. Hicks.....*Charles Ogle*
Ike Bray.....*Paul Hurst*
Andrew McBain.....*Guy Oliver*
Leon Lockhart.....*Fred Huntley*
Mrs. Hardesty.....*Edna Mea Cooke*
Juan Sato.....*Toto Ducroc*
Stoddard.....*Gustav Von Seyffertitz*
Jepson.....*Ernest Joy*
Woe Chong.....*George Kuwa*
Story—Western. Written by Dane Coolidge. Produced for Paramount by Donald Crisp. Features Wallace Reid and Anna Little.

Remarks.

Rimrock is a prospector who has been swindled out of a mine by McBain, a crooked lawyer. Rimrock discovers another mine and, when he finds McBain on his property, kills him. Stoddard, who is a part owner of the mine, tries to force Rimrock out, but, due to the help of Mary, who is in love with him, Rimrock keeps hold of the mine.

Stoddard then gets an adventuress to induce Rimrock to invest his money in Wall Street. Mary overhears the plan to force Rimrock out on New Year's night and how they are going to break him. When Rimrock gets the message he hurries back to Mary, and together they foil the conspirators.

The picture is interesting because of the Western theme. It lacks the usual "cowboy shooting-up-town scenes." The roles are capably handled and the production is a fair feature. Wallace Reid is good as Rimrock, and Anna Little, as Mary, the deaf stenographer, gives him able support.

Box Office Value.

Three days.

"THE EAGLE'S EYE"

Episodes 1-2-3.

Cast.

Harrison Grant.....*King Baggot*
Dixie Mason.....*Marguerite Snow*
Henric Von Lertz.....*William Bailey*
Count Von Bernstorff.....*Bertram Marburgh*
Capt. Von Papen.....*Paul Everton*
Capt. Boy-Ed.....*John Wade*
Dr. Albert.....*Frederick Jones*
Madame Stephen.....*Florence Short*
Story—Expose of spy plots by the Germans. Written from facts supplied by William J. Flynn, former head of United States Secret Service. Scenario by C. R. Cooper. Features King Baggot and Marguerite Snow. Produced by the Whartons.

Remarks.

The character of this play, taken from the actual happenings in this country prior to its entering the war, are those of the people who had a hand in the series of dastardly plots that shocked the country. The only characters that are fictional are those of Grant and Dixie.

Grant is the president of an organization whose purpose is to study crime. Dixie, a former actress, is now in the employ of the United States Secret Service. She and Grant are instrumental in blocking several of the plots against the navy, though each is unaware that the other is doing so. Grant has foiled a plot to blow up the Ansonia Hotel the night of the naval ball, and another to blow up and block the fleet at the time of the naval review. He finds a bag that Dixie dropped and suspects her of being a German spy as the third episode closes.

The picture is one of the best serials ever produced, and has the advantage of Flynn's story. The characters are well drawn and resemble the original as near as possible. King Baggot and Marguerite Snow as two Secret Service operatives, do good work. The support is good. The scenes are realistic and the places mentioned are shown. Flynn appears in one or two scenes. The story is full of thrills and each episode is more exciting than the preceding one.

Box Office Value.

Full run everywhere.

"BROADWAY LOVE"

Bluebird. Five Parts.

Released Jan. 21.

Cast.

Midge O'Hara.....*Dorothy Phillips*
Cherry Blow.....*Juanita Hansen*
Mrs. Watkins.....*Gladys Tennyson*
Henry Rockwell.....*William Stowell*
Elmer Watkins.....*Lon Chaney*
Jack Chalvey.....*Harry Von Meter*
Story—Romantic. Written by W. Carey Wonderley. Produced for Bluebird by Ida May Park. Features Dorothy Phillips and all star cast.

Remarks.

Cherry Blow, a chorus queen, takes a liking to Midge, one of the girls in the chorus. She invites her to a party and lends her the clothes for the occasion. Midge, disgusted with the behavior of the guest, leaves.

Rockwell, in whose honor the affair is being given, hears Cherry give Midge some advice on how to "work him," and, thinking that he is the victim, determines to teach her a lesson. On the way home he tries to abuse her, and she throws herself from the auto. He has her taken to a hospital and cared for. Love soon finds its way into their lives, and, when Midge recovers, she and Rockwell have many disappointing experiences before they are finally free to live their lives and enjoy each other's love.

The story is interesting and entertaining. Stories about the theatre are numerous, and this one is not any better or worse than the rest.

Box Office Value.

One or two days.

"HER AMERICAN HUSBAND"

Triangle—Five Parts.

Released January 27.

Cast.

Cherry Blossom.....*Teddy Sampson*
Miriam Faversham.....*Leota Lorraine*
Herbert Franklyn.....*Darrell Foss*
Tokiassa.....*Thomas Kurihara*
Yoshisada.....*Visfo Saki*
Kato.....*Jack Abbe*
Mason.....*W. A. Jeffries*
Abbott.....*Arthur Millett*
Jessup.....*Ludwig Nowy*
Polly Vardeau.....*Kathleen Emerson*
Story—Racial Romance. Written by E. Magnus Ingleton. Produced for Triangle by E. Mason Hopper. Features Darrell Foss, and all-star cast of Japanese in support.

Remarks.

Herbert Franklyn is one of the sons-of-rich-men-with-nothing-to-do. Tiring of New York, he determines to seek other climes and lands. He goes to Japan, where he meets little Cherry Blossom, daughter of Tokiassa, a rich merchant, whose one ambition is to have his daughter marry a westerner.

Franklyn and Cherry are married and leave for America. Franklyn soon forgets his little bride, however, and leaves her for his former friends. A baby is born to Cherry Blossom, but she, mourning for her husband neglects it, and it dies. Kato, and Cherry's father, fearing for her happiness, come to America and take her back to Japan.

While at a party later, Franklyn is again overcome by the fascination for Cherry and hurries back to her. He had given her a scarf which she was wont to put around his neck in play. The same scarf is around his neck, but this time it is put there by an unknown hand, which chokes him. The East claims its own as the picture ends.

This is another racial difference story, and has the same trend as the others. It is, however, well produced, and will pass muster. The scenery is pretty and realistic, the photography is good, and the production was well directed. The roles are well handled.

Box Office Value.

One day.

"THE MENACE"

Vitagraph. Five Reels.

Released Jan. 21 by V. L. S. E.

Cast.

Virginia Denton.....*Corinne Griffith*
Richard Burnell.....*Ewart Overton*
Morgan.....*Ned Finley*
Dr. Burnell.....*Herbert Prior*
Mrs. Burnell.....*Lelia Blow*
Robert Hargraves.....*Frank A. Ford*
Story—Melodramatic. Written by Rex Taylor. Directed by John Robertson. Featuring Corinne Griffith and Ewart Overton.

Remarks.

With a capital idea to start with, there was no reason why "The Menace" should not have been a picture full of thrills and suspense.

In the story Richard is believed by Dr. Burnell to be his adopted son, the doctor believing that Morgan, a jail bird, is Dick's father. When Morgan gets out of prison he tells Dick he is not a Burnell and sends him to the founding asylum to verify the statement.

Dick is engaged to Virginia Denton, who prides herself on her ancestry, and, fearing to lose her, aids Morgan in robbing three different houses. Denton's house is the last and Virginia catches them red handed, and breaks the engagement. Dick then traps Morgan, who confesses that Dick is Dr. Burnell's son, and that, now that he is a crook, he (Morgan) is square with the doctor.

The fact that Dick is a Burnell seems to wipe out the fact that he had aided Morgan in burgling and all ends happily.

The weakness of the character of Richard Burnell is the vital flaw in the story. A youth not a crook would never have consented to do a thief's bidding.

Photography and acting are capital.

Box Office Value.

One day.

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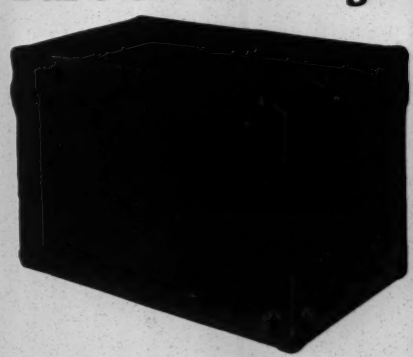
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